

THE EDUCATOR

EDUCATION · HANDWRITING · ENGROSSING



BACK TO SCHOOL

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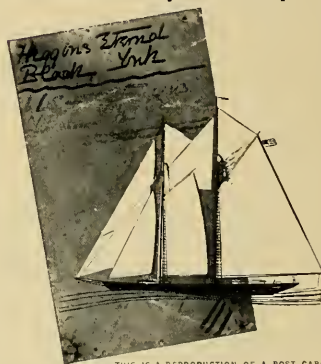
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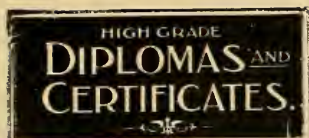


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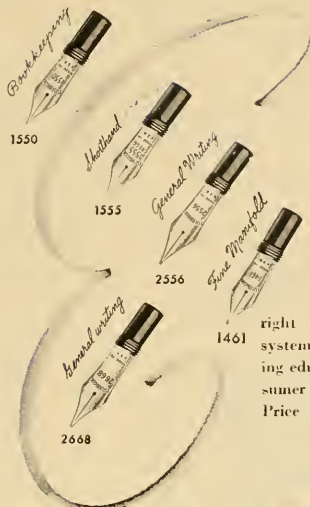
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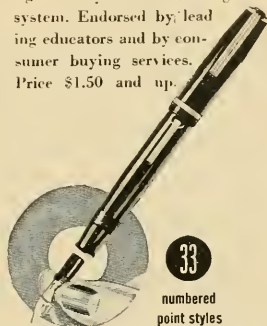
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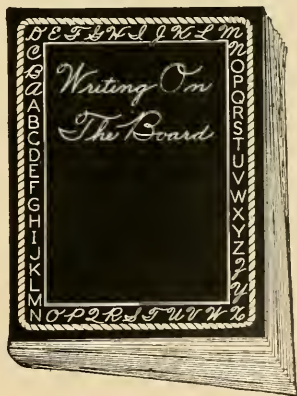
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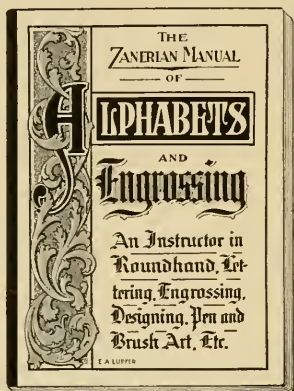
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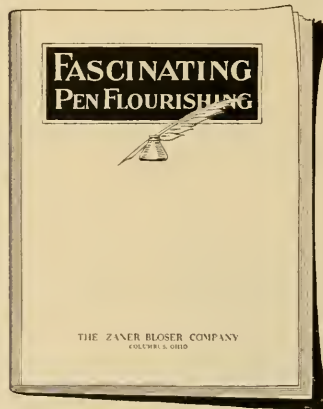
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Columbus 8, Ohio

The Educator

America's Only Handwriting Magazine

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No. 1

BUSINESS WRITING

By THE EDUCATOR STAFF

THE AIM. The aim of this course is to assist those who wish to improve their plain business writing, and also to help teachers to teach writing. The aim will be to show, in detail, how the various letters are made, and to give sufficient copy for needed practice in acquiring skill.

MATERIALS. You should have good ink, paper, pens and holder, and also have a comfortable place to work with good light.

POSITION. It is important that you acquire a healthful, as well as an efficient position. A cramped or bent position in time will cause physical trouble and will not produce good

writing, therefore, sit up in a comfortable position. Keep the shoulders even, and the elbows evenly on or off the desk, with the feet flat on the floor. Bend slightly from the hips, but do not, in any way, curve the spine. Study the positions illustrated, which will appear with these lessons from time to time. It is a good plan to review position quite often, especially in the beginning of the course.



POSITION OF THE ARMS. Keep the arms well out from the body, resting on the desk. The elbow should be near the corner of the desk, usually extending about an inch off the desk, according to the size of the pupil, size of the desk, and so forth. Avoid tight clothing on the arms.

The hand should rest on the little fingers and the arm on the big muscle below the elbow. The pen, for the right handers should point toward the right shoulder or the elbow. Avoid turning the hand over on the side. The hand should always be free, so that you get a smooth line. Avoid gripping the pen. See that the fingers are curved gracefully.



This boy is taking his job seriously. He uses good position in writing. You will do well to study it in detail.



This little boy is working out some of his difficulties at the blackboard with the help of the teacher. Notice his posture. It is easy. Try working at the board whenever you have difficulty in making any letter.

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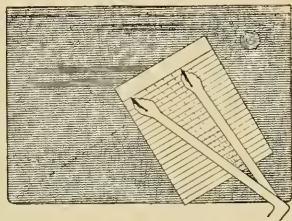
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THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

ANGLE OF THE PAPER. The paper for right handed persons should slant towards the left upper corner of the desk, and for lefthanded persons it should slant toward the upper right corner of the desk and should be held a convenient distance in front of you and not to the right or left, or too far out away from the body. Study the illustration. As you write you change the position of the paper to suit the writing. For instance, move the paper down when writing on the top line, and move it up when writing on the bottom line.



This shows how the hand glides from left to right.

EASE AND EFFICIENCY. Writing is considered in these lessons primarily as a tool of expression, and not as an art. Of course any good writing is beautiful and has a certain amount of art in it, but our purpose is to be able to write so that we can express ourselves quickly and easily. Slow



For some people writing is a terrible task. Do you pinch the pen and grit your teeth when you write? Do you imitate the above illustration?

laborious writing is of little value. Taking notes or in doing a volume of writing it is necessary to make the pen travel at a rapid rate of speed. It is, therefore, advisable to try to write by using the arm rather than the fingers. Of course, some finger movement on letters like the loops is permissible if it does not slow up your writing or make kinky lines. Kinky lines usually indicate slow motion and the remedy is more speed and less finger action. Seventy-five or eighty letters a minute is usually sufficient to meet ordinary demands, but as you acquire skill you will be able to write a great many more letters per minute. Where speed is



This little girl is writing on the blackboard. She has good posture and writes legibly. Have your pupils write on the blackboard.

increased there is danger of producing illegible letters, therefore, do not sacrifice legibility for the sake of speed.

Try to relax sufficiently to do the job easily and gracefully. The tightening of any of the muscles will slow up the work and usually produces cramped, laborious work. Study and practice will help you to learn the letter forms and to acquire skill, and as you acquire skill you get confidence, and confidence will help you produce smooth lines.

Writing is done with more or less of a rhythmic movement. Many writers have stressed music in penmanship. We think it sufficient to state that the writing should be continuous and rhythmically, stopping only where stops are necessary. To develop rhythm and freedom some work on general exercises is good, and we suggest that you watch other writers, especially good ones, whenever possible.

It would be tiresome reading if we endeavor to explain in these preliminary instructions all there is to be said about handwriting. We will, therefore, pass on to copies and from time to time will give more detailed instructions, regarding various phases of handwriting.



A good position of the paper, hands, and the body. Study it.

Writing to be practical must be free and easy. It must be written freely, which means the developing of a free movement. Most free writing is done with arm movement. One of the easiest ways to develop free arm movement is to practice movement exercises. These are made by rolling the arm on the large muscle below the elbow.



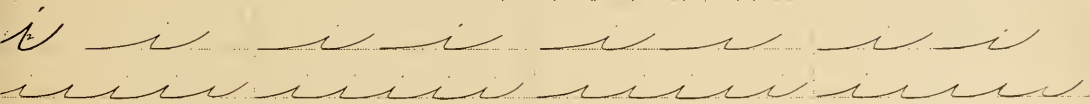
In this copy the first line is vertical. The second is slanting. The second line is the slant upon which the downstrokes are made. The long sweeping exercise is the connective slant. Most of the strokes, therefore, are made either on the main downslant or the long sweeping upward connective slant. Practice the push-pull exercise, re-tracing first about six times, then ten times, then increase the number. On each exercise if you will count the number of downstrokes it will have a tendency to prevent you from becoming careless. Each time you make an exercise, no matter how simple, have something definite in mind to do. For instance, see that the exercise touches both the top and base lines. Do not run over, and also avoid big open spaces or blots.



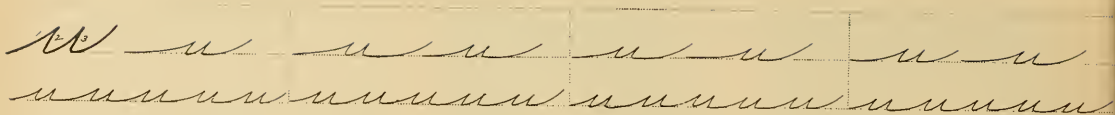
This gliding exercise cannot be made with finger movement. The arm must slide and gives the beginning student the idea that the arm does much of the work and that the movement comes from the shoulder rather than from the fingers. Slide freely, but be careful. Notice where the exercise begins and ends.



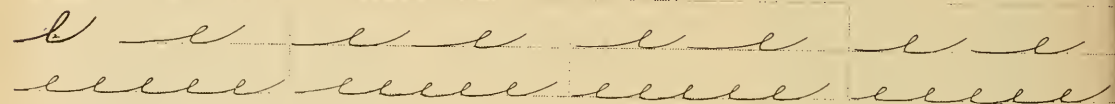
This is the running oval exercise. First make a push-pull exercise, retracing it six times, then swing the oval around this exercise and continue one-fourth of the way across the line. Repeat four times to the line. Keep on working on this exercise until you have developed a fine, free movement.



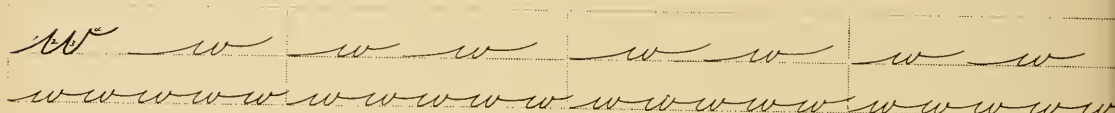
The *i* is one of the simplest, easiest letters, and is the foundation for a number of letters. The downstroke should be on the same slant as the push-pull exercise. Study the large letter. You will notice that the beginning and ending strokes are the same in length and curve. Glide into the letter with the beginning stroke and glide out. This letter may seem simple to you, but it is important that you make it well.



The *u* is a double *i*. In making the *u*'s as an exercise get a little more space between letters than in letters to make the letter legible. You should slide on the upstrokes, letting the entire hand move. The downstrokes can be made with a restricted movement, dragging the little finger.



The *e* is almost like the *i*, but the main difference is that you must get an open loop in it. Without an open loop it is not an *e*, therefore, see that every *e* you make is open.



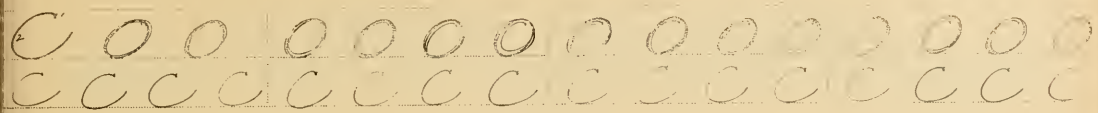
The *w* is the same as the *u* with an extra finish at the top. Stop on the little retrace or dot. Study this retrace carefully. Above all take sufficient time to make it accurately. The second part of the *w* is pulled in a little narrower than the second part of the *u*. Finish high along the head line. In making the groups of *w*'s there are five dots or distinct stops. Be sure to keep the connecting strokes between letters high along the head line.



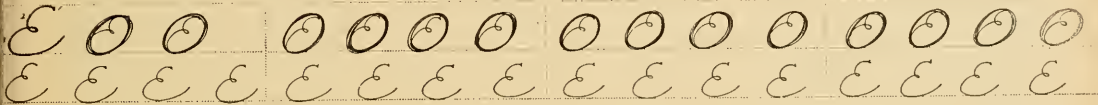
The *o* is made with a quick circular motion. Care must be taken at the top of the *o*. A little more time at the top of the *o* will prevent a loop. Practice the oval exercise slightly larger than the body of the *o*. This will help you to get a rounding oval shape to the body of the letter.



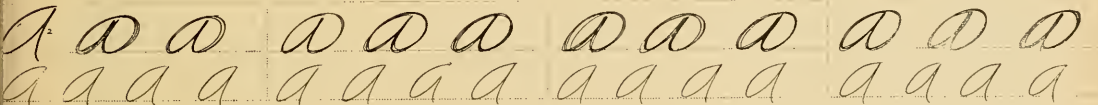
The body of the *o* is an oval. It should be two-thirds as wide as long. Make the retrace exercise with a free motion, finishing the letter upward and freely. After you have made several letters check back over your letters to see if you can improve them. Are all your letters resting on the base line? Are they evenly spaced? Is one side flatter than the others? Are your letters pear shaped? Watch out for kinky lines. Kinky lines indicate that the movement is too slow or that too much finger action is used.



The **C** can be made with a beginning loop or dot, as you prefer. Be sure that your **C**'s are oval shaped. By getting about sixteen letters on the line you should get about the right width. It is not necessary to make exactly sixteen letters on the line, but if you are not making your letters too tall or too wide sixteen should give you about the right proportion.



Make the letter **E** first. Surround it with the oval, retracing about six times. This shows the relationship of the oval to the letter. All letters are made from ovals and straight lines. Study the little loop in the center of the letter. Do not stop on the loop.



The **A** is a combination of the oval motion and the push-pull motion. You may finish the **A** the same as you would the small letter **i** instead of swinging below the base line. After all one of the main things in writing is to make letters which other people can easily recognize.



The **D** starts with a straight line motion and changes to the oval motion. You will find it a good plan to precede your letter with a push-pull exercise. This will help you to get the movement established for the straight beginning stroke. You will find upon examining the Roman **D** that it is made with a straight vertical line and a half circle. Therefore, keep the front part of the letter straight and the body part oval shaped. End the letter with a free motion. See that the two sections, commonly called the toe and the heel, both rest on the base line. After you have made several lines of **D**'s check the letters where both sections rest on the base line. Keep your downward strokes light. They should be no heavier than upstrokes.

"turn your pen into money - - - develop your talent
in pen work - - - enjoy many hours of pleasure."

Functional Handwriting in the Junior Schools

(7th Grade Level)

HAZEL P. KENNY, Lincoln Jr. High School, Kearny, N. J.

(Kearny uses "The 6-2-4 Plan". Junior School refers to the 7th and 8th Grades.)

Pupils entering the Junior School for the first time, are subjected to a complete transition.

In the Intermediate Schools they were under the supervision of the same teacher all day which made the time allotment more flexible and the class was not "clock conscience".

When they enter the Junior Schools, these pupils are called upon to assume many responsibilities. They are under the supervision of many teachers. Time for class periods is limited. Added to these is the responsibility of always being supplied with the necessary equipment for each class outside the "Home Room".

Time allotment necessarily speeds up the written work required and in many cases breaks down the good writing habits acquired in the Intermediate School.

It therefore becomes the task of the handwriting teacher to arrange a program, which will enable these pupils to write with speed and legibility. The program must be based upon interest and competition, because handwriting can become very boring and mechanical to boys and girls of this age. When they understand that they have a goal to reach in their writing classes, it stands to reason that there will be more en-

thusiasm and a better "carry over" to the other required written work.

To stimulate interest and enthusiasm, pupils are seated according to their ability to use muscular movement writing. At the end of each marking period, those obtaining a grade of "B" or better, become members of the "Good Writers' Club". If a pupil, through indifference or carelessness, falls below the standard required, his seat is changed until he can regain his grade. All of this takes time at first, but the results are well worth the effort.

When each new group enters, the plan for the term is explained. The children are told how to proceed with the projects scheduled. It is stressed that each writing lesson is a step toward the final goal. Anticipated weaknesses such as slant, spacing, letter formation, height of letters, etc. are thoroughly discussed. Emphasis is placed on the importance of the "carry over" to the other written work required.

At the end of the drill period the pupils are ready to start a project. The material used for practice is taken from the written work required in geography, history or English. They are requested to select their own paragraph in Geography, for instance. (By experimenting, I found that the students responded with greater interest when they were permitted to select their own

topic, than when all worked on the same one. It also prevented copying and laziness, as there was no one to compare notes with, everyone being "on his own".) When they have selected their topic, aided by the teacher, they check for individual difficulties. It may be that left and right hand margins have not been observed; crowding words at the end of each line must be overcome by studying the hyphenation of words. (Here a dictionary comes in handy.) Slant, spacing, height of letters or poor letter formation may need correction. Time is then taken to practice these difficulties. When improvement is shown the assignment is recopied. Papers showing the most improvement are displayed in the room.

Our final project is to copy a poem. From the standpoint of spacing, it is difficult to place a poem on paper and maintain margins, due to the irregularity of lines. They first work on a "sample poem" containing irregular lines, and then they are ready for their own selections.

By following the plan as outlined, we are endeavoring to make handwriting functional in the Kearny Junior Schools. We feel we are succeeding because our pupils are interested, and have become aware that handwriting is not an isolated subject, but very closely related to all the written work required.

*Things don't turn up in this world until
some one turns them up. A pound of pluck
is worth a ton of luck. Luck is a false light
you may follow it to ruin but never to success.*

Correlated Handwriting

as an Elementary Supervisor Sees It

MARION MOORE, Elementary Supervisor, Kearney, N. J.

The elementary supervisor sees the total picture of the school situation and studies the value of each phase in its relation to the whole program. One of the most significant contributions made to our school curriculum is the correlation of the Handwriting program with the Language Arts.

Realizing that the basic needs and the desire "to do" are strong motivating forces in learning, our teachers are alert to the everyday experiences of the girls and boys which lend themselves rapidly to interpretation in spoken and written language. These experiences are used to further the growth of the children in their school work and to make it more meaningful to them.

The first grade teacher utilizes the children's own experiences to present "beginning reading". Since "Let's Write It" is frequently made as a simultaneous request with "Let's Read It" or "Let's Talk About It," the resourceful teacher, applying the same techniques, uses as teaching and practice materials for the writing period the children's own thoughts expressed in simple language forms. The children are intensely interested because they see their own words "in print".

Other classroom activities, as invitations to the P.T.A. meetings or to class and assembly programs, the daily class newspaper, booklets on class projects, etc. offer varied and interesting materials for the Handwriting program in the Primary Grades.

Opportunities for written expression are made possible in the child's first weeks in school and are widely enhanced by the use of Manuscript Writing in our first and second grades. In fact, some kindergarten children show evidence of the desire to write their names or a short message as "Love to Mother" or "For Father". The kindergarten teacher, knowing the basic strokes of manuscript writing, teaches these children the correct forms so that the wrong forms learned elsewhere will not have to be changed in the first grade.

Again, following evidences of "wanting to write like my big sister does", which desire is expressed by many children in our second grades, the transition from manuscript to cursive writing is made in the later half of this grade. While continuing the correlation with reading and language as begun in the first year, these teachers find that the current spelling words make good practice material for the transition period. These words offer a constructive means of checking letter formations and the rapid progress which is usually made in the change from manuscript to cursive writing.

Various phases of the intermediate program serve as motivating materials for study in Handwriting. Selections from the current work in English, Social Studies and Reading are practiced with emphasis on letter formations, slant, spacing, etc. The arrangement of the paper for

compositions, reports and outlines is discussed and practiced. The preliminary practice eliminates the necessity for having to think of the mechanics of writing and arrangement while concentrating on creative work or the content subjects. Letter writing, for example, has become a more satisfying experience since the intricacies of the letter arrangement-heading, salutation, closing, signature and the correct way of addressing the envelope are practiced in the writing period.

Through this correlated program, our children have come to see handwriting in its rightful relation to the whole school program, as a means to an end—a utility for their written expression. From their first attempts, they think of writing as a means of sharing their experiences. Motivated by their innate desire to communicate with others, their interest in learning to write well and their continued efforts to improve their writing have shown marked results in good form and legibility throughout the grades.

This method has brought unsolicited praise from the upper grade teachers who see the benefits derived from a method of teaching Handwriting which is of interest to the children and of immediate use to them because of its meaningful approach through correlation with the Language Arts.

From "The Pen"

*Good handwriting will save the way for success
and get you started in life*

*He most lives who thinks most, for is the nobiest
arts the best. Patience is the key to contentment.*

An Interview

WITH

STELLA BENNETT DENNIS

It is a pleasure to interview a woman who is making good in engrossing and art work, and who, at the same time, is raising a family. Mrs. Stella Bennett Dennis, 4119 Westway, Toledo 12, Ohio.

Ed.: Tell us something about yourself.

Mrs. D.: I was born in Toledo, Ohio, October 19, 1908. Graduated from High School in 1926. When in the seventh grade I started special art classes at the Toledo Museum School of design, and continued these classes through High School.

Ed.: What has been your penmanship experience?

Mrs. D.: When I was graduated from High School I was given the opportunity to work in the Print Shop at the Toledo Museum. There I lettered gallery signs, set type, ran press and practiced lettering in spare time.

Ed.: When did you really become interested in engrossing?

Mrs. D.: I was eighteen when I became interested in pen work, and this year will make twenty years of commercial art, lettering, and engrossing experience.

The Printer in charge of the Museum Print Shop when I began my professional work was the late Frank H. Aldrich, a former Educator subscriber. He also was custodian of Ancient Books and Manuscripts at the Toledo Museum and an expert Engrosser. I became interested in Manuscript work



while watching Mr. Aldrich work on his beautiful parchment Resolutions. He encouraged my interest and taught me many things about the work. When Mr. Aldrich thought I had reached a reasonable proficiency he found a job for me in a Commercial Art Studio. In the meantime I had been appointed Lettering Instructor at the Museum School and I continued this with my Commercial Art work and did engrossing on my own time.

Ed.: How tall are you and what is your weight?

Mrs. D.: I am 5 ft. 3½ inches tall and weigh 125 lbs.

Ed.: What other lines of art are you interested in?

Mrs. D.: I can draw and paint when necessary for my commercial or manuscript

work. I spent three years taking special classes at the Cleveland School of Art, in drawing, flower painting, figure work, and lettering and illumination. I do not have the time to keep up instruction and practice needed to become expert in any line except engrossing. My real interest and love seemed to be lettering and engrossing so I have concentrated on that.

Ed.: Do you have any hobbies?

Mrs. D.: My art work is my hobby.

Ed.: How big is your family?

Mrs. D.: My husband, a son seven years old, and two daughters, one five and one three years of age.

Ed.: We suppose your children are good writers and are interested in your work.

Mrs. D.: Yes, all of the children are interested in the work, the walls of their rooms are positive proof of that. As yet they are not permitted ink, but when I work they will work with pencil or crayons; even the three year old can draw letters.

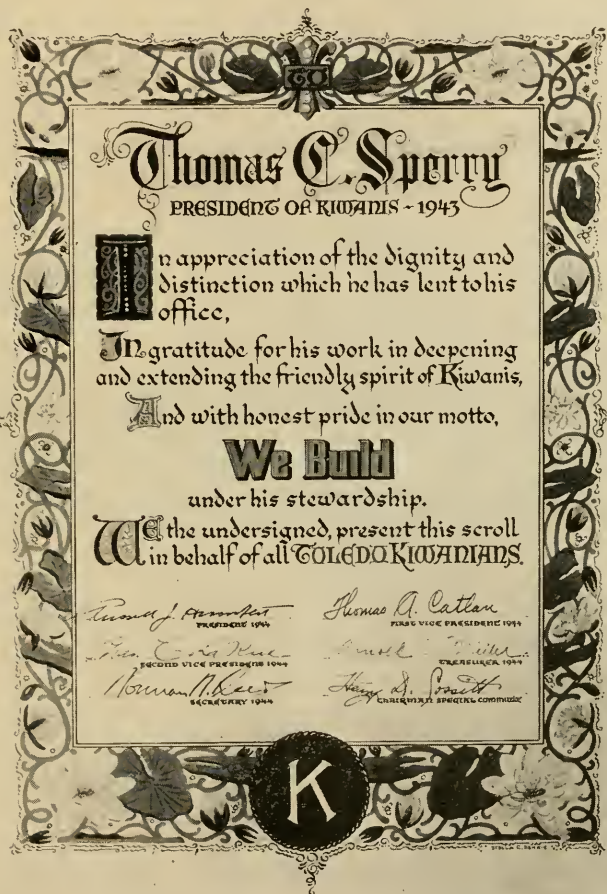
Ed.: Do you find good prospects in pen work for women?

Mrs. D.: I think the prospects for young people in pen work are excellent. I believe that women have the same chance as men in engrossing. Their work can equal that of men.

Ed.: Are there chances for married women doing part-time engrossing?

Mrs. D.: One can do engrossing along with household duties. (Cont'd. on Page 21)

Modern Engrossing



This beautiful modern engrossing and designing was prepared by STELLA BENNETT DENNIS, 4119 Westway, Toledo 12, Ohio. The colors were green, yellow and gold. The border is in dark blue and the seal is gold. Mrs. Dennis utilized Toledo's official flower, the Lotus, in the border.

Print to Script or Manuscript

By MABEL ANDERSON

SPACING IN MANUSCRIPT

Spacing is one of the important qualities of any style of handwriting, lettering, or printing. It applies to Manuscript as much as to other styles. Students should be shown correct spacing and a continued effort made to help them to get good spacing.

WORDS AS UNITS OR PICTURES

Much can be learned by studying spacing in type. You will find examples in any of your books, newspapers, and magazines. It is the endeavor in type and in lettering to make each word to stand out by itself, distinct as a separate unit or picture. That requires solid spacing in words and enough space between them to keep the letters in the word clear of letters in the surrounding

words. If the spaces between words are crowded the words run together and if they are too wide between words the writing will not be easily read.

SPACES IN AND BETWEEN LETTERS

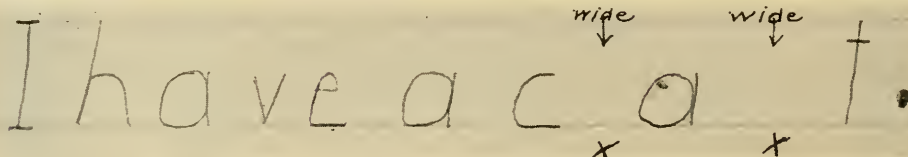
Spaces should appear even in each word, but wider between words. See that all the spaces inside of letters like o and a appear exactly the same width as between the other letters in the word.

It helps for the teacher to blacken in the spaces in and between letters and between words. (See example) The spaces between words should be slightly larger than in words and letters. Leave enough space between words so that an extra letter o can

be placed in between them. If an o fits in between words exactly the spacing between words is correct.

In the above Manuscript, made by a first grader, part of the spacing is good and part is not good. The word have stands out sufficiently clear to be read easily, but the spaces following make reading confusing. If the spaces in the word eat were closed up the entire sentence would become legible. Most boys and girls will readily see the mistake after it has been pointed out to them.

Often the child can see mistakes quicker than he has the ability to make the change in execution. That is where careful guidance and encouragement from the teacher is necessary. Once the child realizes that he has the ability he can improve.



WHAT'S WRONG WITH THIS WRITING

The letters in the words above are incorrectly spaced. There should be room for three straight vertical lines between each letter in "made" and between "i" and "r" in "bird" and about two lines between "r" and "d". See copy in Pupil's Practice Book for correct spacing.

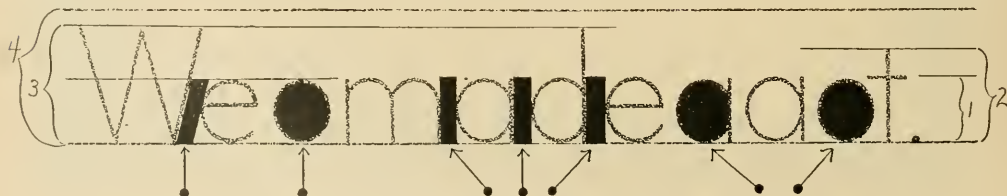
The words above are incorrectly spaced. There should be room for an "o" between each word in a sentence. See Pupil's Practice Book for Correct spacing.

1. Height of small letters is about one-half inch.
 2. Shows the height of the small letter "t."
 3. All capital letters should be this high as well as b, d, l, f, and k.
 4. Full space is about one inch.
- X. Good spacing between letters.
Y. Shows good spacing between words.

Checking the space between letters is a little more difficult because the correct space between such letters as "im" is much wider than the correct

space between "oo." Some teachers get good results by showing their pupils that there should be space for four pencil marks between such letters as "i" and "m" and space for only two pencil marks between "o" and "a." For the teacher's information, the width of one pencil mark in this case would be about as illustrated below.

Other teachers tell their pupils to leave space for three pencil marks between each letter. This is not entirely accurate but helps with some pupils. A little later on the pupils



HOW TO IMPROVE SPACING BETWEEN WORDS AND LETTERS

should, of course, learn to space these letters with the "eye."

Z. Shows good spacing between circle letters.

Q. Illustrates good spacing between vertical stroke letters.

Written by a first grade boy. Notice the good spacing in the first part, and

the poor spacing at the end of the sentence. The word cat is difficult to read because spaces are too wide at X.

a good time

Supplementary Ornamental Copies

BY

Francis Courtney

12365 Cherry Lawn Avenue, Detroit, Michigan

L. C. Hoffman

E. W. Bunt

A. W. F. Fakin

L. C. Rinert

In making the shades press down quickly with the first finger on top of the holder, and then release the pressure quickly. If you desire to get action in your shades, get them short as are shown above.

Ornamental Penmanship

BY

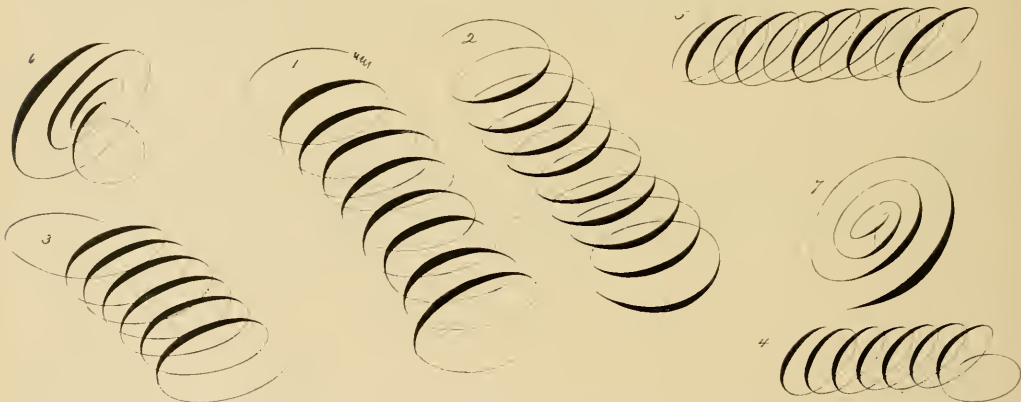


Ornamental Penmanship is that style of writing which contains more of the beautiful and artistic. It is a style which attracts persons of artistic inclinations. It should not be confused with writing for business. The basic forms of the Ornamental Writing are the same as for Business Writing. The flourishing and shades simply add beauty.

Good ornamental Penmanship is that style which is written according to definite laws, regularity, harmony, balance, arrangement, and so forth. The person who writes without having a definite plan and throws his flourishes on like a tangled heap of wire does more damage to penmanship than he does good. We urge you to study arrangement, spacing and

letter forms. They say that every stroke has a definite place and a definite meaning or purpose. Many people follow penmanship as a hobby and they get as much pleasure out of it as those who make a hobby of golf or anything else.

Mastering Ornamental Penmanship will improve your skill in Business Writing.



These oval exercises are good to enable you to get the feel of the pen and to develop the ability of making light hairlines and dashy firm shades. Press quickly on the shade and then

go into a hairline. The shades, of course, should be properly placed and skillfully made. Study the location of these shades. The shade is usually made by a quick pressure on top of the pen by the first finger. Of course,

you should use a penholder with an oblique tin to hold the pen. You should also use a very flexible pen. Anyone needing advice regarding tools should write to the Educator. We will be glad to advise you without cost.

Plate 2





The main body of the **O** is the same as the oval, two-thirds as wide as long. The finishing oval should be the same size as the body.

The finishing ovals of **O**, **A**, and **D** should be the same in all letters. The beginning oval of the **D** should balance the final oval. The shades in

these three letters are approximately the same. Practice the three letters together.



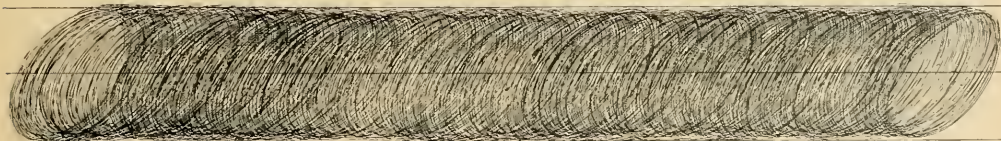
The shades on the **C**, **H**, and **E** are much the same as the shades on the **O**, **A**, and **D**. The **E**, of course, is a little shorter. Keep the shades high and snappy. Most of the shades are above the crossing in the **C** and the **H**. Study the inside shape of the loops. Notice they vary in size. The

top loops of the **C** and **H** are the same in size and slant, but larger than the bottom of the **H** or loop in the **E**.

Keep your beginning and ending strokes parallel.

Study each letter form carefully. If necessary, draw the letters out

with a pencil, large on cardboard, erasing and penciling until you get the forms correct. Some penmen have practiced with pencil on large paper. For instance some of the finest conception of form was made by A. D. Taylor, The well known penman on wrapping paper.



Constructive Criticism

By E. A. LUPFER

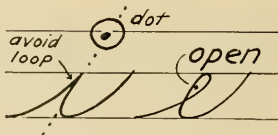
The accompanying specimen was written by a Seventh Grade Boy. Evidently the teacher presented an interesting lesson on the grouping of letters. This pupil perhaps copied the lesson hastily without giving much thought or interest to it.

Many persons examine a specimen and wonder what can be done to improve it. Some become discouraged, before making a systematic effort to improve it, however, by correcting a few simple things great improvement can be made.

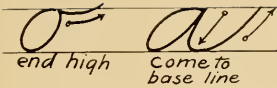
In the first place much of this writing is not legible. It would be interesting for your class to cover all but one letter. If the letter does not stand out clear and legible it needs correcting.

1. Classification of Letters ^(a or o?) ^(t or l?) ^(i or e)
2. The 1/2 space under slant letters are: i, u, w and l.
3. The 1/2 space letters are: t and p
4. The one stroke letters are: m, n, v, w, x, y and z
5. The oval letters are: o, a, c, g and d
6. The tall letters are: l, b, h, k and f
7. The tip letters are: r and e
8. The lower loop letters are: g, g, y, g, y and f
9. Capitals in groups
10. 1 Direct Ovals: O, A, C, E, D,
11. 2 Indirect ovals: i, j,
12. 3 Capital Hook Letters Beginning: H, V, W, U, V, W, X, Y
13. 3's and 2's
14. 4 Double Curves: S, L, G, T, F
15. 5 Slant and Ovals: P, B, R

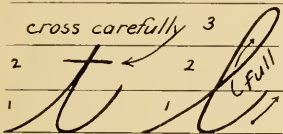
Let us study the simple dot over the i. Most people can place a dot over the i. The dot should be placed twice as high as the i is high and in line with the i. Little skill is required to dot the i and j. The lack of an i dot makes the i confusing with other



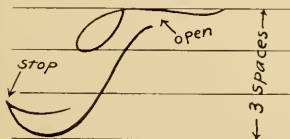
letters. This is especially true in the specimen where the e's are made without an open loop. Be sure to get a loop in the e and a retrace, or point, on the i, and also to dot the i. Study the illustration which we have made, and make a comparison of the two letters.



Two other confusing letters are the small *o* and *a*. From the copy which we have made you will see that the *o* ends with a gliding motion from the oval, or body, of the *o* along the top head line, while the finishing stroke of the *a* comes down to the base line and then up to the head line. If this distinction in these two letters is made, very little confusion will appear in these two letters, however, where the ending stroke in either letter is brought down half way it is impossible to tell what letter is intended without reading the surrounding letters. Even then it is difficult to distinguish, for some words like *on* and *an* are the same with the exception of the finishing strokes on the *o* and the *a*.

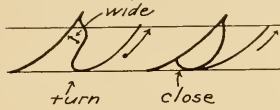


The *t* crossings are easy to make, but usually are carelessly made and at times are carelessly omitted. The *t* should not have a loop in it. A loop in the *t* makes it confusing with the *l*. The *t* should be two spaces high and the *l* three spaces. Remember to cross the *t* carefully. Study the location and the length of the *t* crossing. Make a careful study of the *t* and the *l*. The beginning and ending strokes are the same on both letters.

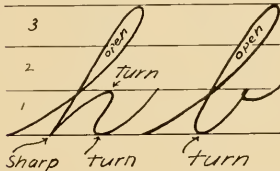


In the specimen of the Seventh Grade Boy we notice a confusion between the capital *T* and the small *t*. In the capital *T* the two sections

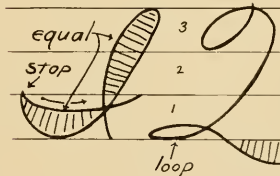
should be separated. Never run the main stem through the cap. The capital letter should also be three spaces high, as tall as the loop letters.



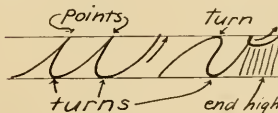
Two other letters which are often confusing are the *r* and the *s*. Get the *r* wide at the top and rounding at the base. The *r* is open at the base while the *s* is closed. Both letters extend slightly above the head line. Where the *r* is made too narrow at the top it resembles a poor *i*.



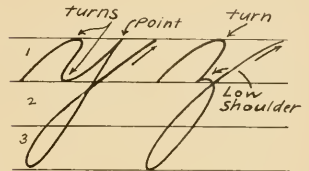
In the word *the* the pupil has difficulty in making the *h* unlike the *b*. Study the location of the turns and the point at the bottom of the *h*. The top turn on the *h* should be rounding and not sharp.



The capitals generally on this specimen need practice. They are too small and too cramped. Notice particularly the capital *I* which resembles a capital *Q*. Study the two illustrations which we have made.



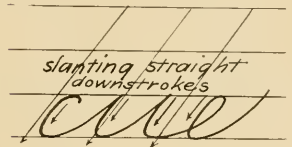
Other letters which become confusing are the *u* and *v*, and the *y* and *z*. Study the illustrations. The student should watch the shoulder on the small *z*. His *z* looks like a *y*.



One of the outstanding difficulties on this specimen is the lack of ability to rest the letters on the base line. Make a special effort to get all of the letters resting on the base line, excepting, of course, the loop letters that extend below the base line, but the body of these letters should rest on the base line. After writing several lines check back through your work and see how many letters are actually off the line. Try it again and see if you can reduce the number of mistakes.

Uniform slant is one of the things which makes writing beautiful and pleasing. We suggest to this student that he draw a few pencil guide lines as we have suggested before we wrote the word *cue*. Notice how the down strokes have been pulled down toward the center of the body with a straight movement. All downstrokes should be straight with the exception of downstrokes of circular letters.

In the accompanying specimen there is a decided lack of freedom and ease. Time should be given to de-



velop a free easy movement. This means correct pen holding and position. Some work on movement exercises would help, especially on individual letters.

Learn to cut the shades off straight on the base and head lines. Get smooth edges. To do this have your pen pointing in the same direction as the shades.

Keep the side of the hand down on the paper and make most strokes with mainly finger movement.

Of course you must have an oblique penholder to write Script. You also need flexible pen points. As you learn to write smaller use finer, stiffer points.

Raise the pen on the turns at the base line. Keep the shade from extending around into the turns. All turns should be of even roundness whether upper or under turns.

Ruling is very important in Script. Use $\frac{3}{8}$ inch paper for this lesson. If you do not have ruled paper rule it accurately and carefully.

Your ink should be thin so that you get thin hairlines, but also see that the shades are black. If you desire suggestions on ink feel free to write to us.

AN INTERVIEW

(Cont'd. from Page 12)

ties if she can concentrate on the engrossing job and forget the house for the time being. I find general housework does not interfere and can be done during the day and engrossing during the quiet of the evening. If I have an engrossing job that has to be done the first part of the week, I do it during the daytime and do the household duties at night, such as washing, ironing, and scrubbing as this work does not leave the hands relaxed enough for good pen work. It can be done, but it is better to turn the house over to a good housekeeper and concentrate on engrossing.

Ed.: What training would you recommend?

Mrs. D.: Training should consist of study of alphabets, character of letters and how to use pens and brushes. A general art course of drawing, color, and design is of great value.

Ed.: How long would you say it takes one to become an expert?

Mrs. D.: Proficiency depends on the persons ability and time spent in practice. I believe there has to be a certain amount of talent and real interest.

Ed.: What do you recommend to secure business?

Mrs. D.: Either by mailing samples or by a series of personal calls with samples to business houses, organizations and clubs. I find most executives are glad to learn of engrossing service. It is a good idea to

work in public for a while and make contacts that guarantee a few "bread and butter accounts" before establishing your own studio. Once the public knows about the service they will come to you. As most resolutions etc., are presented publicly, each one is an advertisement in itself.

Ed.: Mainly, of what does your work consist?

Mrs. D.: Engrossing of certificates and resolutions bring the best prices. The scale here varies from \$3.00 to \$5.00 per hour.

Ed.: Where is your studio located?

Mrs. D.: My studio is in my home.

Ed.: Give us some information on how you do retouching of letters.

Mrs. D.: If letters are large enough I use a fine imported ruling pen for straight lines and for details I use a Gillott 170 or 290, or even a fine red sable brush, according to the texture of the paper stock. For small work I use the fine pens or brush. For an authentic Roman letter I draw and fill them in freehand so as not to lose the true character.

Ed.: Give us the names of a few books you use.

Mrs. D.: There are many good books of interest to Engrossers. The ones I keep handy for reference are The Zanerian Manual of Alphabets and Engrossing, Lettering of Today, Historic Design and Printing (by Johnson), Lettering (by Egan Weis.) A very helpful book for beginners.

ORNAMENTAL PENMANSHIP INCREASING INTEREST

A letter from Mr. E. H. Craver, 719 East 25th Street, Paterson, New Jersey, states that he has been using shaded ornamental penmanship very effectively in maintaining interest in his shorthand and typewriting classes. He states that last term he found it unnecessary to speak to a single person about discipline, and for several terms teaching has been relieved of lack of interest in his shorthand and typewriting subjects.

As a reward to his students for good work he writes their names for them in various ornamental styles. He gives prizes for such things as perfect page, first, second, and third best, for improvement, neatness, etc. On the slips he either writes the pupils name or some complimentary remark like "Very Good," "Best Page," etc. The students work hard to get these beautifully written compliments, and he so arranges it so that every student receives some kind of slip with ornamental penmanship on it. "The effect has been magical," he states.

He enclosed a few of the left-over cards and slips which are little gems. We wish that they had been written in the proper kind of engraving ink and that it had been possible for us to reproduce them.

We hope that other teachers will try Mr. Craver's plan to interest their pupils in penmanship.

EDWARD C. MILLS

Script Specialists for Engraving Purposes
P. O. Drawer 882 Rochester 3, N. Y.

The finest script obtainable for model illustrations for bookkeeping texts, business forms; works on correspondence, arithmetic, and for readers, spellers, etc. By appointment only.

A Masterpiece

Dear Sir, I have the honor to
 acknowledge the receipt of your letter of the 10th inst.
 and in reply to inform you that the same has been
 forwarded to the proper authorities for their consideration.
 I am, Sir, very respectfully,
 Your obedient servant,
 J. J. J.

With good wishes for your
 success, health, and happiness.

Yours truly,
 J. J. J.

Lessons in Card Carving and Designs

By J. D. CARTER, Deerfield, Ill.

This is a combination of freehand flourishing, drawing and knifeman-ship.

First, throw freehand the light stems using a colored pencil or pen and ink. Use a good grade of heavy cardboard.

Second, draw the flowers with pencil, being careful to get the forms accurate. Develop the ability to draw. Keep pencil drawing clear-cut and smooth.

Third, cut the grass or seed effect under the flourished strokes, using a sharp knife. Use pencil guide lines where it will help.

Fourth, paint the flowers, using water color and brush. One of the flowers is pink and the other one yellow. The leaf is green.

For cutting tool we use different shaped knives, pens sharpened on the heel and reversed in a penholder, or a gouge. Study different strokes or effects and the kind of cutting instrument that will produce the desired effect.

Water color, colored pencils, colored inks or crayons can be used for coloring the flowers.

After cutting a card like the copy, design one slightly different. You will soon be able to make many beautiful designs. You will find suggestions on post cards, books and magazines.



Write for our new Free Book, "How to Become a Good Penman." Enclose 10c for a Professional Pen Point and your name beautifully written. Write today.

THE TAMBLYN SCHOOL
439 Ridge Building
Kansas City, Mo.



SUPERFINE

Send one dollar and receive some of the finest penmanship you ever saw, suitable for framing.

E. AUSTIN JONES
3101 Hutchinson Street
Fort Worth, Texas

WANTED: Educators for 1922 to 1926 inclusive. State price wanted and completeness.

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1255 Kamanowai Lane
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The McGhee Studio

Makers and designers of

FINE DIPLOMAS

Estimates furnished

143 East State Street
Trenton, N. J.

OBLIQUE PENHOLDERS

The opportunity is offered all who wish to acquire MASTERY OF CONTROL in handwriting with the least effort and little expense. The finest qualities are in the "STRAHM 'SPECIAL'" Models hand-made designed for beginners of handwriting and professional penmen. Prices right. Send for FREE circulars. Address:

F. L. TOWER, 601 West Pleasant Street
Hammonton, New Jersey



Send me your order. 40c a dozen, postpaid

AGENTS WANTED

A. W. COOPER
R. D. 1, Ringoes, New Jersey

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m o p q r s t u v w x y z · Lettering useful for Resolutions and Testimonials

Very practical and attractive lettering by E. H. McGHEE, Trenton, New Jersey.

Mr. and Mrs. L. L. Hassinger, of Elizabethtown, Pennsylvania called at our office on their way home from a trip to the West Coast. Mr. Hassinger is greatly interested in penmanship, and states that he would rather do penmanship as a hobby than anything else. He, therefore, spends much of his spare time doing pen-work.

He is a neighbor of that skillful penman and friend of ours, Mr. I. Z. Hackman, of Elizabethtown. Mr. Hackman is a former student of the Zanerian and has taught in the Drexel Institute in Philadelphia for many years.

KEEP CHEERFUL AND HOPEFUL

By GUY LOCKWOOD

When once you start a task, hold tight,

Before you give up make a fight,
 Don't let some small thing interfere

With plans that are to your mind dear.

And if something gets in between,
 (That is you have to stop I mean,)
 Don't give up then, resolve to start
 Right soon again, and don't lose heart.

If the thing you want you hold in mind

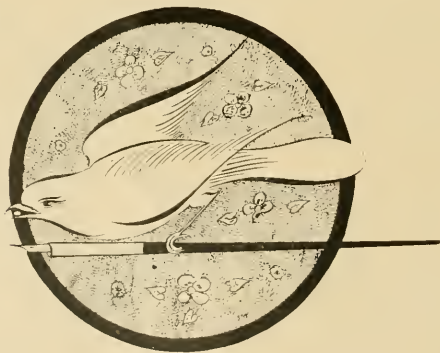
This thing will come to you, you'll find,

The mind is a magnet and ever draws
 The thing it seeks, 'tis effect and cause.

Don't fill your mind with grief and fear,

Or things you dislike will come more near,

Keep cheerful, hopeful, wait for light,
 And you are sure to come out right.



A beautiful flourish by J. A. OVERHOLT, Norwalk, California. It is a combination of freehand flourishing and drawing. Mechanical forms can be delightfully employed with flourishing.

THE THING TO DO IS DO IT

By GUY LOCKWOOD

If we have got a task today,
 The thing to do is do it,
 If we keep putting it off alway
 I'm very sure we'll rue it,
 To put off tasks that should be done
 Is not the way that victory's won.

For we must learn to do our work,
 And do it well and clever,
 It will not do for us to shirk,
 Just take right hold the lever
 And throw the throttle open wide
 Don't let your boat drift with the tide.

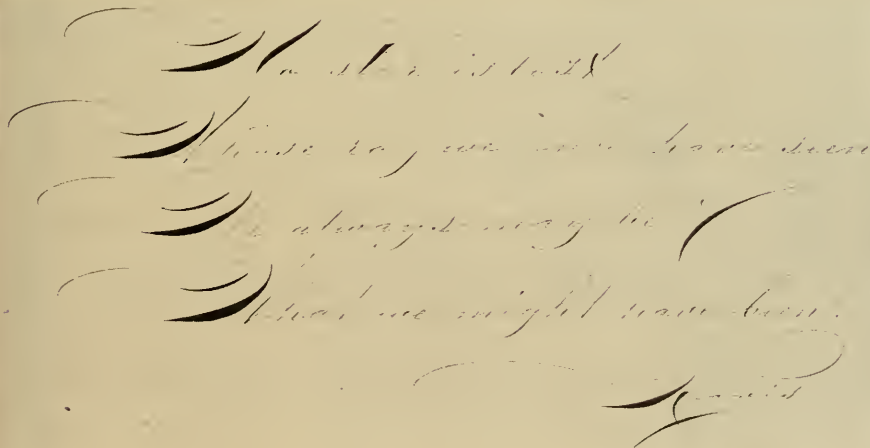
GUESS WHO

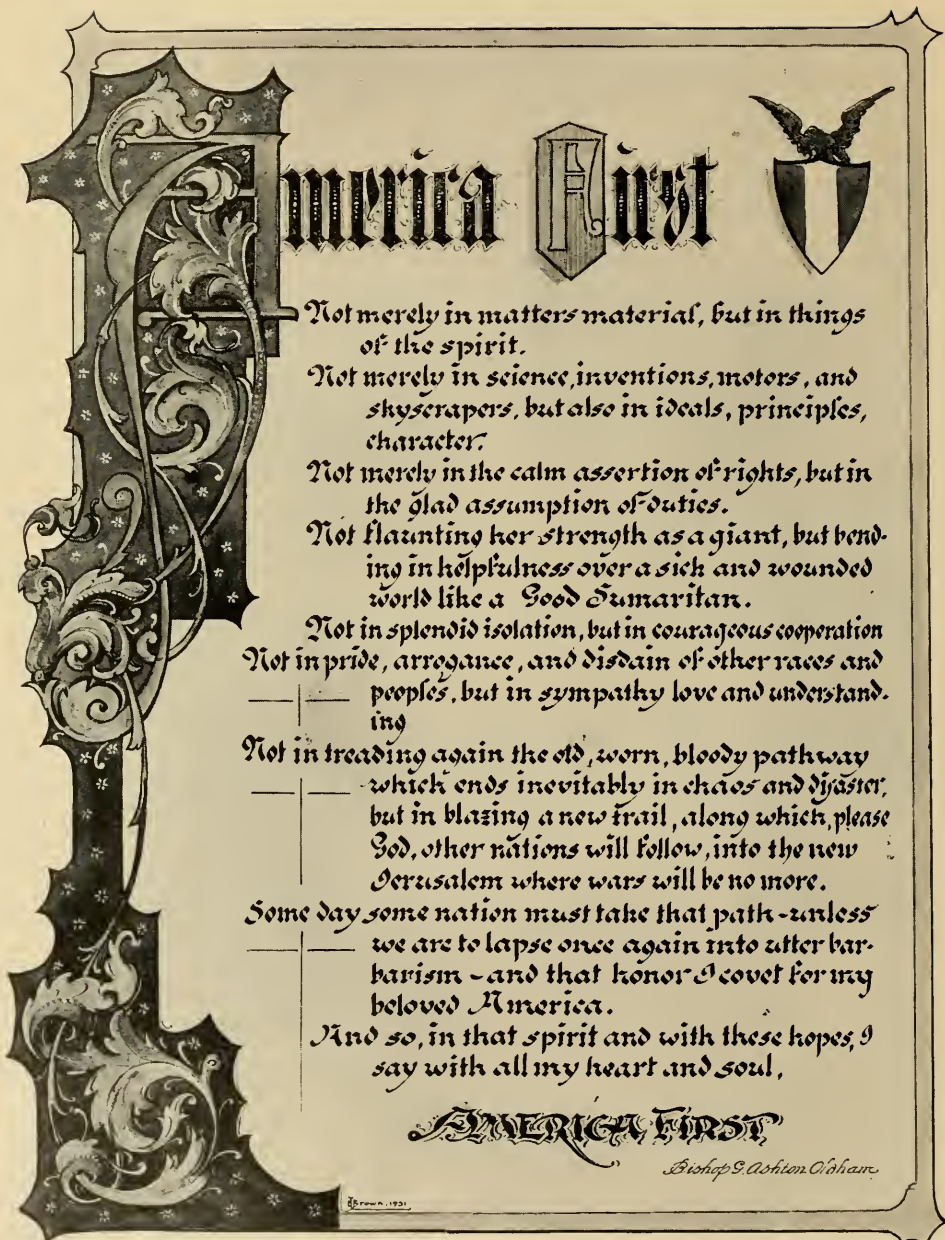
How Keen Are You At Observing Details?

In a recent issue of The Educator we published a Madarasz signature which was written by C. P. Zaner. This contest created so much interest that we decided to publish another Madarasz signature.

We will offer one years subscription to the Educator to the first person sending the correct answer to this months contest. The question is, "Who wrote the above signature?" The first correct answer will get a subscription to The Educator and each additional correct answer which is received up until October 1, 1946, will receive a scrap of Ornamental Penmanship written by the Editor for your scrapbook. Send your answers as soon as you can.

This is going to be a little more difficult, we believe, to decipher than the previous contest. Perhaps it was, and perhaps it wasn't written by Madarasz. Undoubtedly this is an unusually skillful signature.



This style of ornament is very decorative and is very appealing. It strengthens thin places which other-
wise would look weak and disconnected. E. L. Brown's source of ideas is like an ever flowing fountain.

ROUTE 40 --- WEST

By F. C. ANDERSON

Why don't young people ever see old people? There, before them is the end of the route on which they are starting.

When a parent says, "I want my boy to get an education so that he will not be compelled to work hard all his life", that parent is expressing his appreciation of education in one short terse sentence. He is saying: I want my boy to take advantage of the experiments, the reflections, the analysis, and the emotions of all who have gone before. He doesn't want his boy to start at the beginning: He doesn't want his boy to start where he is quitting: He wants his boy to start his life beyond anything that he has been able to accomplish.

I know everything has changed since the War, but there are basic ideas that never change. Within the books of our libraries and our school texts are the reflections, the thoughts,

and the emotions of mankind since the dawn of history. Thousands upon thousands of dollars are spent each year for reference books, for text books, for equipment and for instructors, to assist young people to make life more livable.

"The two great factors in attaining success in any calling of life are; first, know your business, second, work." There is no substitute for work. Train a boy to work with his head, train him to write, then he has a combination that is hard to beat. And by all means teach him the value of time. "If time be of all things the most precious, wasting time must be the greatest prodigality." and; "Not till Time has torn out half the leaves from the Book of Life do we see how few remain."

Young man, young woman: "Be not simply good, be good for something."

YOUR QUESTION AND ANSWER DEPARTMENT

We have a boy entering the third grade who seems intelligent in everything but reading simple words like to, us, see, him, or, is, when written in regular cursive style. He can imitate with pencil words placed before him written in large cursive, but cannot pronounce them. We had him write and pronounce several simple words one at a time. Five minutes later we pointed to each word and asked what it was. He had forgotten.

We did not test him in reading Manuscript which he had taken the first and second years in school. Either the second grade teacher failed to teach cursive or to recognize words written in cursive, or the boy has reading difficulties.

What has been your experience and what do you recommend for the training of this boy?

Send your solution for the above. A years subscription to the Educator will be given if your answer is published.

SPECIAL PENMANSHIP DEPARTMENT BOWLING GREEN BUSINESS UNIVERSITY, BOWLING GREEN, KY.

Dear Anderson,

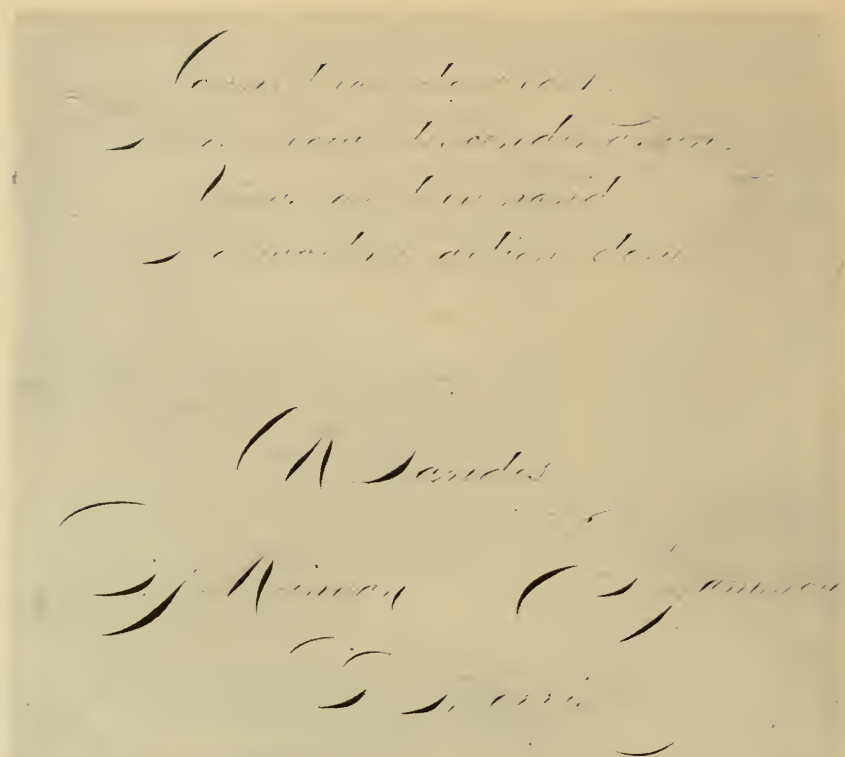
Your work is holding up pretty well considering the fact you are doing manual labor. Some practice every day will keep you from going down too much.

W. C. Brownfield

1914

A HAND-WRITTEN SPECIMEN FRESH FROM THE PEN

W. C. Brownfield has turned out some very high class work. Write to him at 1649 Compton Road, Cleveland Heights, Ohio, complimenting him and requesting him to turn out more work for The Educator. Specimen was loaned to us by Major F. O. Anderson.



Beautiful writing by F. W. TAMBLYN, Kansas City, Missouri.

Original was loaned to us by Major F. O. Anderson.

RETIRES

Julius A. Buell, Penman of the Minneapolis Business College, Minneapolis, Minnesota, has, after 38 years of continuous service as teacher of penmanship retired. Mr. Buell unquestionably holds one of the longest and highest records for his students winning penmanship certificates. He started in 1908, and that year his students won 44 certificates. The number gradually increased from year to year until he won 7,384 Educator Certificates. This is an average of better than 194 certificates each year during his 38 years in penmanship service.

Mr. Buell has always been willing to contribute articles, specimens, and anything which he could to The

Educator. Most of our readers will still remember his fine articles on left-handed penmanship which appeared in our columns a few years ago.

We congratulate Mr. Buell on his long and successful penmanship career. We wish him much happiness in his years of retirement.

A beautiful, well printed catalog has been received from George A. Meadows, President and manager of the Meadows-Draughon College, Shreveport, Louisiana. It is a modern, up-to-the-minute catalog, full of human interest photographs.

The Meadows-Draughon College is one of the progressive schools of the South.

When renewing her subscription to The Educator, Mrs. Emma G. Myers, the Engrosser, of 10 Devonshire Place, Bridgeton, New Jersey, states that she has just returned from a two month stay in St. Petersburg, Florida.

St. Petersburg is a gathering place for famous penmen. Some years ago Mr. Healy and many of the other penmen met there. This past summer Mr. and Mrs. Andrew Koller of 12 South Twelfth Street, Philadelphia, Pa., and Mr. E. L. Brown of Rockland, Maine, spent their vacation in St. Petersburg.

A nice pen flourish has been received from P. D. Montalbo, 2418 Pine Street, San Francisco 15, California.

The Road to Good Writing.

Short cuts to knowledge, skill, health, and wealth are numerous and alluring, but alike misleading and disastrous.

The Vertical, Copy-book, Muscular Movement, Montessori pen-aids are short-circuited in the beginning or in the end, and correspondingly weak pedagogically or practically.

Neither slant, form, movement nor tactile sensation alone can produce good writing. Then what?

Clear thinking, concentrated attention, prolonged practice, observance of details, desire, and care are the qualities which make for goodness in writing; and in other arts, too.

These qualities are not short-cuts but sure and safe courses to skill.

An inspiring teacher and ambitious pupil find or make the Road to Good Writing; a good text aid, both.



Some dashy flourishing, by W. E. DENNIS. None better.



NEWS ITEMS

INSTRUCTION — In pen arts and kindred arts. Pen art and pen lettering, \$3.75 a course. **COMBINED COURSE**, \$7.50, including text book.

SIGNS PAINTING FOR DEALERS — Write for prices. Also instruction in this line of work and Applied Art in the different mediums.

Also write for prices in Crochet dollies, which we have at the present time.
PEARL DICKINSON, c/o THE EDUCATOR, COLUMBUS 8, OHIO

Richard de Ciriace, of Waterbury, Connecticut, paid us a visit. We here he picked up a pen and demonstrated that he can turn out his usual high grade penwork.

Mr. de Ciriace attended the Zanerian in 1926. He is enjoying excellent health and is a jolly good fellow as well as a skillful penman.

COLONEL WALLACE H. WHIGAM

Colonel Wallace H. Whigam, for many years Head of the Department of Economics at the Crane High School, Chicago, died at Dade City, Florida, on July 1. He was the author of texts on bookkeeping, commercial law, and arithmetic that were widely used in high schools and business colleges during the early part of the century. His wife, Emma Coe Whigam, died in 1935, and since then he had maintained a home in Miami. He was eighty-five years old last November, and up to the time of his death he was actively interested in political and social problems. One of our early vigorous leaders in commercial education has passed.

Colonel Whigam at one time contributed articles to The Educator on commercial subjects.

ANNUAL SEMINAR ON READING DISABILITIES

February 3, 1947, at TEMPLE UNIVERSITY, Philadelphia, Pennsylvania.

The Annual Seminar on Developmental Reading will be conducted by the Reading Clinic Staff, Department of Psychology, Temple University. Lectures, demonstrations, and discussions will be used to develop the central theme: **DIFFERENTIATED CORRECTIVE AND REMEDIAL READING.**

Topics for successive days are: Approaches to Analysis of Reading Disabilities, The Analysis Program, Case History, Social and Emotional Correlates, Physical and Neurological Factors, Capacity for Reading, Reading and General Language Achievement, Classification of Reading Problems, Remedial and Corrective Procedures.

For further information write to: Dr. Emmett Albert Betts, Reading Clinic, Temple University, Philadelphia, Pennsylvania.

Lessons in Lettering

By ANN HOVER

12 Summit Avenue, Westwood, New Jersey

Edith D. Faulkner
George M. Holden
Mary V. Kelly

Use a No. 5 lettering pen for practicing these copies. Also use a feeder on the pen. See that the feeder is not too tight or it may make your pen scratch. Allow enough space between pen and feeder to slide a thin piece of paper between. Keep the feeder back at least 1/16 of an inch from the point of the pen. The object of the feeder is to regulate the flow of ink—not to enable you to letter a great number of letters without extra dipping. Uniform amount or color of ink is more important than quantity.

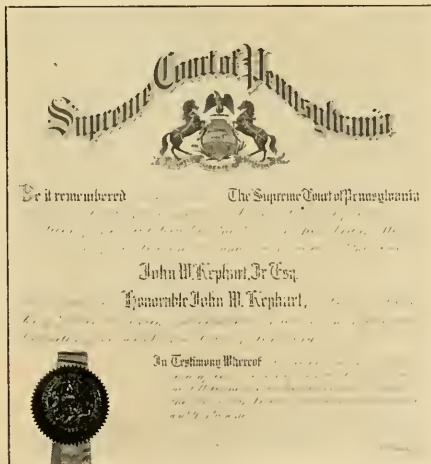
Rule accurate head and base lines always. Never try to letter without them. Most engrossers have some mechanical means of ruling accurate

head lines. Section liners will no doubt be back on the market in time. They are a great help.

Spacing between and in letters should be the same in appearance. Center your names on the page. This may require suggesting the letters light with pencil or lettering the name first on a scrap of paper.

Be sure not to get too much ink on your pen. Draw the pen out of the inkwell slowly, allowing the surplus ink to run back into the well.

Study good lettering wherever you see it and do a lot of practice. You need plenty of skill to do all kinds of lettering, so begin now to acquire skill in handling the pen.



By H. G. BURTNER, 1420 Pine Street, Philadelphia 2, Pa.

SIX FUNDAMENTALS IN A LANGUAGE ARTS PROGRAM FOR TEACHING HANDWRITING

1. Use a definite period each day for penmanship study and practice.
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Supply each pupil with respective grade **Practice Book** to serve as a Recorder for his individual improvement in standards of achievement.
4. Solicit cooperation of Principal or Supervisor in checking Practice Books at regular intervals. (At least once a month)
5. Take advantage of our Teacher **Refresher Courses**—both in print and script—offered free where our books are used.
6. Establish standards of classroom acceptance in all written work—using Classroom Scale as the measuring stick.

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Zanerian College of Penmanship

612 N. Park St.

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THE EDUCATOR

EDUCATION HANDWRITING ENGROSSING



VOL. 52

OCTOBER, 1946

No. 2

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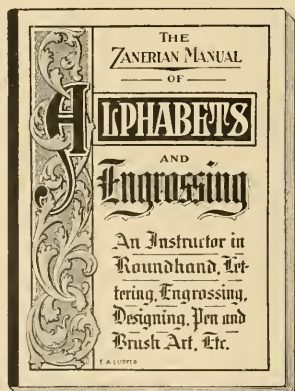
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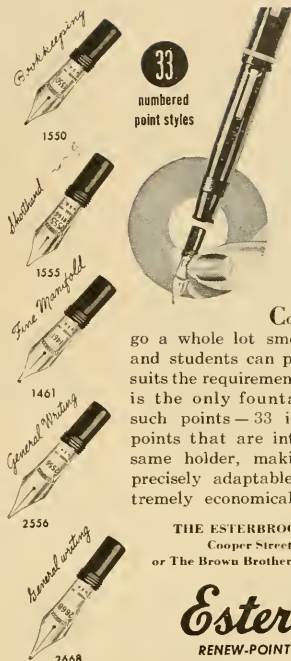
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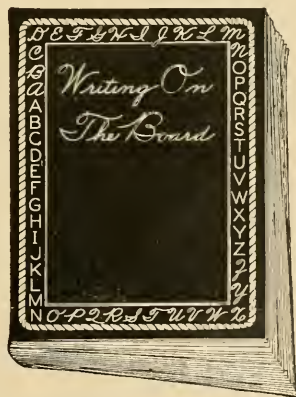
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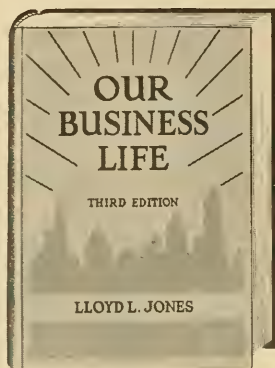
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Give your students the basic training in business offered in **Our Business Life**, Third Edition. A complete program of teaching materials for use with the text is available.

THE GREGG PUBLISHING COMPANY
New York Chicago San Francisco Boston Dallas Toronto London

The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, OCTOBER, 1946

No. 2

BUSINESS WRITING

By THE EDUCATOR STAFF

The m contains three even sections. The tops are round turns, not angular. Check the three sections to see that they are uniform.

Get the downstrokes straight. Pull them toward your body. Keep the paper directly in front of you.

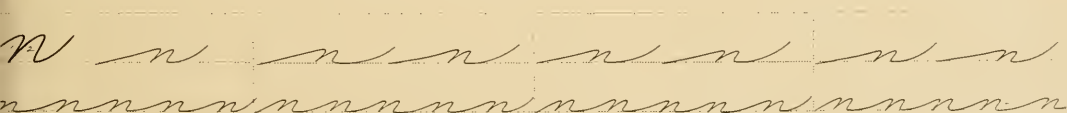
Glide into the letter and out of it freely. The downstrokes can be made with a careful, restricted movement, but the connective strokes should be free. Let the little finger slide on upstrokes.

In joining the letters swing freely from one to the other. About 16 letters to each line. Notice that one group starts directly underneath the finish of the preceding group.

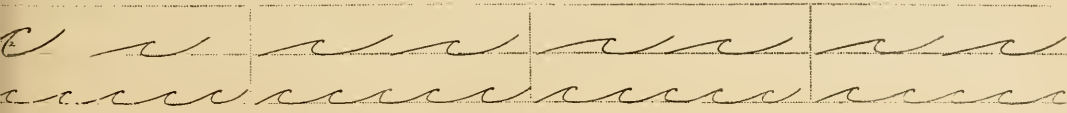


The n has two equal sections or top turns. Unless those top turns are round the n may look like u. Glide into and out of each letter freely. Keep downstrokes light.

Think of the Roman c in making the small c. To begin it has a hook or dot at the top. Swing down straight to the baseline and then finish with a straight upward swing like the n and other small letters. Glide into the letter freely and out of the letter freely. Get the top part of the c wide with a hook or dot, or your c may look like an i. Make about 20 c's to the line when joining them.



Check the turns on the c to see that they are no wider than the turns on the i or n and m. A common tendency is to make the turn in the bottom of the c too wide.



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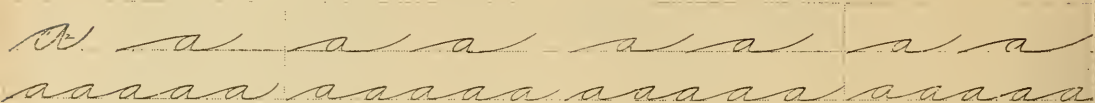
Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.

Advertising rates furnished upon request.

THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

The a has a slanting oval and finishes much the same as the c.

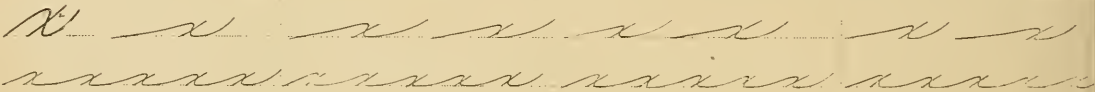
Watch the top of the letter. See that it is closed and does not contain a hump. Give some attention to the retrace of the second part. The retrace should be very slight. Where you retrace too far to the baseline a poor letter will be the result.



Bring the second part of a down to the base line, then up again as you finish n or i.

In joining your a check the motion on the top retrace. It takes more time to make a careful retrace than it does single strokes. Check the turns of the a and see that both turns in each letter are the same width and roundness. The turns on the a should be the same sharpness as on the m and n.

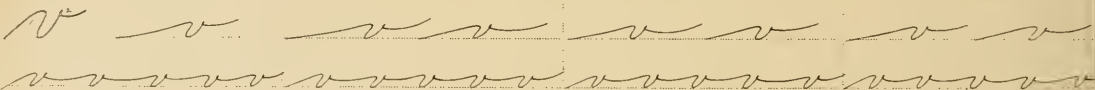
The x is a simple letter made about the same as the last part of the m and n with the upward cross. Start the cross stroke at the baseline and end at the height of the turn. A common tendency is to make the cross stroke too long and carelessly. It should be practically parallel to the upstrokes. It should cross the downstroke in the center. Think of your Roman x where you simply add the beginning and ending strokes. Be careful with the crossings.



The v introduces a difficult part. That is the retrace or little dot. This part requires extra time, therefore, do not hustle through the dot. Make a complete stop and then finish the letter.

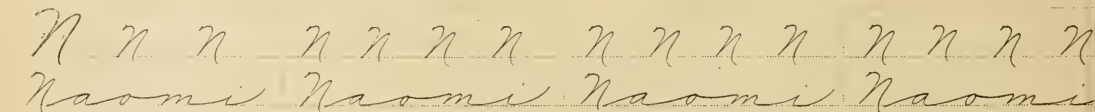
You should make the top and bottom strokes rounding, otherwise the v may look like the o.

In making the five letters you have five distinct stops, therefore, swing along freely excepting at the five stops. The v is not quite as wide in the letter as some of the other turns. Study it carefully.

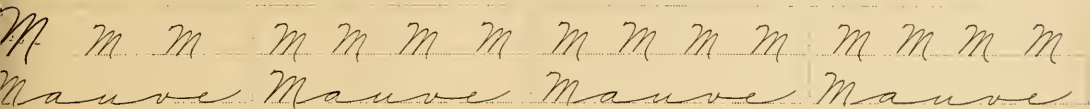


The capital N can be made by beginning with a dot or a loop. The standard alphabet contains a loop about one-third the size of the letter. The finish can be up like the small n. Keep the downstrokes parallel and light. The second section should be slightly lighter than the first.

Write the word Naomi joining the N to the small letters. Watch the spacing.



The **M** has four downstrokes or three main sections. Each section gets smaller. Draw slant lines down across the tops of your letters to help you get uniform slope. Do not shade the downstrokes. They should be made light and freely. As you approach the baseline with the first stroke come to a complete stop if necessary.



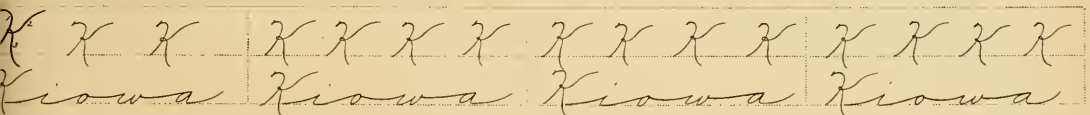
The **H** has two main downstrokes and one crossing. Compare it with the Roman **H** or type. Keep your downstrokes straight. The crossing should be made so that it can be joined to the following letters. Curve both sections on the top gracefully and evenly. Many people make the mistake of starting the second part at the top with a straight line instead of a curve.

In writing the word **Homer** get four words to the line, and be sure to get the letters evenly spaced. A free, smooth line is desired.

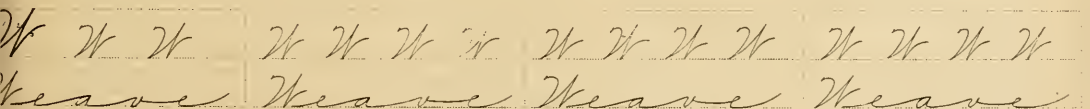


The **K** is very similar to the **H**. It has a beginning stroke exactly the same as in the **H**. The second part is made in two sections with two compound curves. Be sure to get the top and bottom even on the inside of the letters. Do not crowd the bottom. It is also not necessary to stop on the loop in the center. We like to swing the little loop around the straight downward stem.

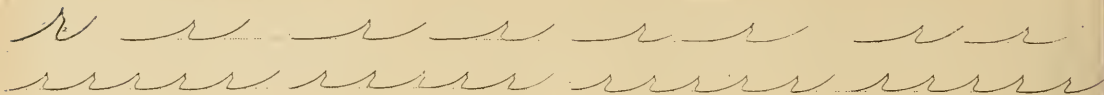
In writing **Kiowa** check to see if your **a** and **o** are plain. Cover up all but the **o** and see if it is plain, or could it be taken for an **a**? Remember the **o** finishes on the head line while the **a** comes down to the baseline and then up.



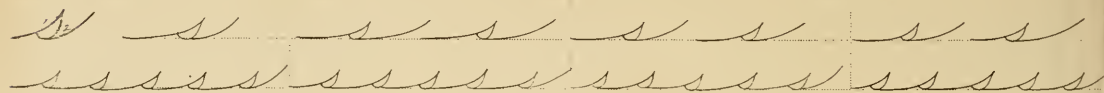
The **W** is a push pull angular letter, similar to the Roman letter **W**. Do not crowd your **W**. Make about sixteen letters to the line. Divide your line into four sections and get about four letters to each section. Write with a free arm movement. In writing the word **Weaver** you have two distinct places to check the motion. One at the top of the **a** and the other at the retrace of the **v**. Get considerable gliding motion in between each letter and be sure to glide out of your letters freely with an upward motion.



The *r* begins like the small letter *i* but has an additional stroke at the top. Get the *r* wide at the top with as much daylight in the *r* as you have in any turn on the *m* or *n*. Glide into and out of the letter freely. In making the group of five *r*'s check the motion slightly but do not stop on the shoulder. Go to the board and write this letter emphasizing the movement. The downstroke of the *r* should be straight.



The *s* is made with a rolling, rocking motion. You glide along the baseline and then up as in *i* or *r* and then swing back with a circular motion closing the *s* at the bottom. Do not shade the *s*. Be sure to get plenty of daylight in the *s*. There should be as much daylight in the *s* as in the turn of an *n*.



The *t* is often mistreated. Cross it carefully and with a straight movement. There should be three straight even end strokes at the top. It is like a slanting cross.

Watch the retrace of the *t*. Avoid a loop. Study where the downstroke joins the upward stroke. If necessary make a complete stop at the top of the *t* in order to avoid a loop. You can cross a *t* if you work carefully. Careless people usually make careless crossings and also make poor *t*'s.



The *d* is a combination of a *a* and *t*. The last part is exactly the same as the *t* without the crossing. You might try making an *a* and extending the top part an extra space just for study. Make a row of *d*'s and erase the extended part and see if you have a row of good *a*'s. Of course, the *d* has two places to be careful with. The first is the retrace of the oval and the next is the retrace of the extended stroke.



In studying the *p* turn it upside down. Do you have a good beginning part for a *d*? Get a quick circular motion on the oval part of the *p*. Always close *p*. Extra care must be taken in making the *p* at the baseline.



40 Plus 40 Equals 100

GRACE PHARAZYN, Margate City Schools

The fifteen hundred teaching minutes a week were so crowded with subject matter that handwriting and music became segregated subjects in the sixth, seventh, and eighth grades. I taught them each for forty minutes a week and they were integrated incidentally by the teachers of other subjects.

I decided to correlate my two subjects because I felt that the time devoted to them was inadequate. Now, the boys and girls in the Margate City School are learning many interesting things about music at the same time they are practicing their writing.

I have mimeographed copies which I call "Blue prints". I have planned and mimeographed a model page for every small letter and every capital letter in the alphabet. These model pages are called blue-prints because there is a large plan of the letter form with specific directions at the top of each page. Each blue-print is divided into four sections as follows:

1. A large model with directions for forming letter - and a line of the letter.
2. The specific letter form combined with five different letters.

3. The above combinations used in words pertaining to music.

4. The above words in sentences relating to music.

Following is an example of musical terms used when featuring the letter p:

pianist, polka, phrase prelude, pedal
pi, po, ph, pr, pe
p p p p p p p p p p p p p p p p

A phrase is a musical thought.

The polka originated in Czechoslovakia. "Polka" is a Bohemian word meaning "half". The half step is a characteristic of the polka.

Chopin, the pianist and composer, wrote many preludes.

The procedure for the presentation of the blue-print consists of the building of the letter on the blackboard according to the specifications on the model. The musical content is discussed and followed up later with the writing of a story. All stories are based on musical themes. The follow-up story for the lesson the "p" would be the story of the polka. After the discussion of the musical content a copy of the model page is made.

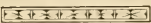
Two marks are given for the completed paper. The first mark is for the writing of the "p". The second mark is given for neatness and the writing in general.

Each teacher in the school has a desk copy of the complete set of blue-prints in booklet form. The letters are arranged according to the fundamental stroke, such as: the direct oval; indirect oval; push and pull; shepherd's crook; and the compound curve.

Writing in grades one to five inclusive is an integrated subject taught by the class room teachers and supervised by me. The teachers of these rooms use the blue-prints as guides in their teaching.

Due to the correlation of music and handwriting, I have increased the time devoted to each subject although there are only forty minutes of each by the clock. The pupils develop consciousness of the exact picture of the letter form. They have the experience of combining it with other letters. When this course of study is completed the writing has improved greatly and the pupils have acquired a vast knowledge of musical facts.

From "The Pen"

If a man can write a better book,
preach a better sermon, or make
a better mouse trap than his
neighbor, though he build his house
in the woods, the world will make
a beaten path to his door. 

An Open Letter

1671 Hislett St.,
Pittsburgh 6, Pa.

Aug. 18, 1946

Friend Lupfer:

You ask me to write something interesting. This incident from the many of my forty-five years as a penman-teacher might prove interesting to your readers:

Place: A big hotel in Chicago.

Time: About thirty years ago.

Occasion: Our annual holiday convention. Many of the grand old men of the profession were there. I was one of the younger fry. Mr. Dickey of Bowling Green dubbed me "the tall sycamore sapling from the Wabash." It was a good tag, for I was then at Evansville, Ind. and 6'-4". He didn't know I was from S. Dak. However, it was good for a laugh, and those were the days when we had our fun, and incidently, our fights—verbal encounters. Mr. Zaner usually volunteered as peace-maker, and was busy enough. Things were dull indeed when G. W. Brown et al, couldn't start a lively argument.

I got even with Mr. Dickey later when I unknowingly crossed-up the slate-makers—being more of a sapling that he knew—and nominated him for President. Just as the committee on strategy appeared, we were up for the vote and Mr. Dickey was elected. He served with that southern charm, with a grace, a dignity and a dispatch that was delightful. Next year, Mr. Dickey died, suddenly, and all had lost a friend.

Some of those present: Mr. Zaner, A. N. Palmer, Colonel Soule of New Orleans, G. W. Brown, Uncle Robert Spencer of Milwaukee, James "Watermelon" Baker, and scores of others I could name, among them Elmer G. Miller, who later invited me to Pittsburgh. Zaner, Baker, Miller, and C. C. Gaines of Poughkeepsie, were my best friends. I owe them more than friendship can ever hope to pay.

Colonel Soule, Uncle Robert and Mr. Zaner were more than great teachers, they were philosophers. To meet them, to talk with them awhile, was to have a mountain-top experience one would never forget.

One morning I found Uncle Robert sitting in the lobby alone. This was my opportunity.

"Uncle Robert," I said, "your father, Platt R. Spencer, gave America our beautiful free-flowing penmanship, known as *Spencerian*."

"Yes, he did, but how did you know that?"

"I feel that I owe your father a great deal, Sir, for had it not been for him, I am not so sure I would be here today, in fact I might never have been."

"That's strange, sit down young man and tell me the story," chuckled Uncle Robert, with that free, rich interest which he always offered.

"My father was a pioneer in S. Dakota, in 1881, a homesteader. He had left his sweetheart in Iowa, and found it necessary to continue his courtship by letter, stage-coach deliveries.

"His handwriting was so poor he feared she couldn't read his letters, would be ashamed of him, would stop answering them.

"How he procured a copy of the *Spencerian Compendium*, that practical, scientific analysis of beautiful writing presented by your father, I do not know. He found a copy, however, used it, wrote his name in it, and when I left home I claimed it as mine, by right. I still have it and prize it highly. In it are these beautiful lines—by your father.

Distance may spread between us,
friend,

But our hearts unchanged will be,
And our tongues will be the mighty
pen.

Heard even beyond the sea.

"Every evening, on a dry-goods box, in his claim-shanty of prairie sod, with a flickering lamp for a light, my father studied and practiced writing. In time he learned to write well, very well, was known as a fine penman. It was many years before he would admit that I, his son, could write as well.

"O, yes, he won the girl's approval, she looked with favor on his hand. So, you see, I owe a great deal to good writing, and to your father, Platt R. Spencer, the father of all fine penmanship."

Uncle Robert was greatly pleased. His laugh was deep and hearty. Forgetful of the convention he gave a most delightful hour telling about his famous father.

At a later convention, Uncle Robert, still older and using a cane, gave me an idea. We can't honor Platt R. Spencer, but here is his oldest son, and see how soon he will be gone—why not honor him in honor of his father?

It was the last meeting of our convention. No time to plan, to enlist the aid of others, to appoint a proper person. I left quickly, found a flower shop and bought several dozen American Beauty roses, with two-foot stems.

I must have been deeply moved, for the price made a deep dent in my small balance. Slipping back unnoticed into the general meeting, trembling, half afraid, I watched for an opportunity, or else must make one. It came, or else I made it, can't remember which. I addressed the chair, gave my reasons for same, spoke briefly of the debt we owed to Platt R. Spencer, and then, in his honor, presented the roses to Uncle Robert, "with love and appreciation, from the Penmen of America."

Uncle Robert was shaken with emotion, but finally regained his composure, and proudly responded, in words beautifully appropriate.

The convention was brought to a soul-stirring climax—we closed in a few minutes and I've had the sweet smell of roses in my mind all these many years. Of all the things I ever thought to do, and did, few, if any, ever brought me so much genuine satisfaction, and pleased so many others.

My fellow penmen were a bit surprised—what was that youngster up to? I had to explain. Most of them forgave me, a few chipped in some silver to lighten the load, and to share in the gesture we had made.

I was with S. E. Leslie at Eastman, Poughkeepsie, 1905-1909. I learned of him, and with him, and later took over his work there. In 1920, I followed him here at Pittsburgh. I have lessons he wrote for me, and several beautifully written personal letters, written to me, also scraps of work from his wastebasket, thrown away when he was doing work for E. C. Mills. These look perfect to most of us, but to those two perfectionists they wouldn't do.

I have bound volumes of the Educator, 1906-7, and 1908-9, two vol-

umes, four years, in my scrap book, original work by G. A. Rockwood, H. Laird, F. B. Courtney and others. I earned my professional certificate from Zanerian, under Courtney's instruction.

I would like to pass these on to some worthy lover of fine writing who has his career before him, mine is nearing the finish.

I trust this will prove interesting to your readers.

Sincerely yours,
V. M. Rubert

LINCOLN'S FACE

Take a look at Lincoln's face:

Chiseled into homely grace,
By the Master hand of time,
Strong, heroic, and sublime.
Great ears set to listen well,
His nose a granite citadel.
His brow a weather-beaten height,
His mouth a firmness in the right,

Eyes as deep as Jacob's well,
No lie from them ever fell,
Neither haughty look, nor ire,
Only indignation's fire;

Only human kindness, wit,
A cool, calm water gently lit
By stars reflected from the sky—
Abe Lincoln had an honest eye.

On his massive face I find
Outcroppings of his heart and mind;

I read the wrinkled record there,
Of purpose, patience, grief and care.

His voice lacked music, we are told,
His words were often grave and cold.

But back of every word there stood
Abe Lincoln, stalwart, just and good.

Quite fitting, were it ever said,
He had a John the Baptist head;
A face like Moses, mighty hands
Like those that wrote the ten commands.

I would that I could find a trace
Of Lincoln's greatness in my face;
That something half so strong and fine
Might be so grandly carved in mine.

VICTOR M. RUBERT
Courtesy of Unity Club

Oct. 9, 1909.

Friend Rubert

I congratulate
you on your work in
the Journal and B. E.

It shows up very
well. Keep up the good
work and you'll be
slinging ink with the
best of them before long.

Hope to receive your
specimens in a few days

Sincerely
Leslie

This complimentary letter and prediction is a gem written by that genial penman, S. E. LESLIE, who was one capable of judging ability.

We believe our readers will be interested in this exquisitely written note which passed between two of our finest.

An Interview

WITH

G. W. SCHWARTZ

This month we interview one of America's foremost penmen who is devoting his time to the examining of questioned handwriting. His work has involved him in many famous and important cases many of which were decided on the strength of Mr. Schwartz's findings and testimony. Mr. Schwartz is ably assisted in his work by his daughter, Mrs. Grace S. Keats. In answering our questions Mr. Schwartz has kept in mind the questions usually asked him when qualifying as a handwriting expert witness to testify in court.



Ed.: Let us first ask you what is your age?

Mr. S.: I am 74 years of age.

Ed.: Where are you located Mr. Schwartz?

Mr. S.: 10 South La Salle Street, Chicago, Illinois.

Ed.: What line of pen work do you follow?

Mr. S.: I am an examiner and photographer of questioned documents.

Ed.: What is the popular title of an examiner of questioned documents?

Mr. S.: An examiner of questioned documents is generally referred to as a "handwriting expert" in America and England. In other countries they are known as graphologists.

Ed.: How long have you been engaged in the examination of questioned documents?

Mr. S.: Since January 2, 1892 or in excess of 54 years.

Ed.: What preparation have you made for the profession of examiner and photographer of questioned documents?

Mr. S.: First I was taught to write a first-class business hand in a number of professional

schools of penmanship. I was also trained to do professional pen work of various kinds, such as ornate, shaded and hair line writing, engrossing, flourishing, etc. Last but not least, I was trained to teach the subject of penmanship in its various branches to others. Professional schools of penmanship are the first clinics to be attended by those who aspire to become qualified examiners of questioned documents.

My early teachers of penmanship were E. K. Isaacs of the State Normal School at Valparaiso, Indiana; A. M. Wagner of the State Normal School at Danville, Indiana; J. B. Luckey and Edwin J. Wright of the Bryant and Stratton Business College, Louisville, Kentucky. Subsequently I took a correspondence course under the tutorage of C. P. Zaner and E. W. Blosier.

Second I have taught penmanship:

1. In the public schools of Indiana.
2. In Peirce School of Business Administration, Philadelphia, Pa.
3. In divers Y.M.C.A. schools
4. In the Louisville, Kentucky, Commercial High School
5. In the Bryant and Stratton chain of business schools
6. In Schwartz school
7. By correspondence

Third I wrote the G. W. Schwartz system of penmanship for Bryant and Stratton Business Colleges.

Fourth I have acquired and studied scores of books pertaining to handwriting, typewriting, graphology, inks, papers and allied subjects.

Fifth I have studied and taught typewriting and have been trained by factory experts in the maintenance, conditioning and repairing of typewriters. I have done maintenance, conditioning and repair work on hundreds of typewriters used by business and high schools for instruction purposes.

Sixth I have examined thousands of questioned documents in the past 54 years in the scientifically equipped laboratory maintained by my daughter and myself at 10 South La Salle Street, Chicago, Illinois.

Seventh I have testified in divers cases in Federal, State and Municipal Courts and before inquisitorial bodies.

Ed.: Are you engaged in any other profession other than that of a questioned document examiner?

Mr. S.: I am also a certified public accountant.

Ed.: How long have you been engaged in the accounting profession?

Mr. S.: Since January 1892 or in excess of 54 years.

Ed.: What preparation have you made for the profession of certified public accountant?

Mr. S.: I will give data anent the following:

1. Training
2. Experience in offices
3. Teaching
4. Author of accounting texts—1. Office Routine and Bookkeeping
2. G. W. Schwartz—Accounting
5. Certified in 1911 by waiver, in 1918 by examination
6. Experience with fraud in accounting
7. Expert testimony in divers courts

Ed.: How about some early experience?

Mr. S.: Over a half century ago in Louisville, Kentucky on January 2, 1892, I was contacted by a representative of the Italian Government and questioned regarding my training in penmanship and my experience in teaching the art of writing to others.

In response, I stated that my interest in penmanship began when as a twelve year old boy a circular, illustrated with flourished birds, dashy designs and descriptive of the accomplishments of G. A. Gaskell, an outstanding penman and pen artist of that day, came into my possession. Soon thereafter an itinerant teacher of penmanship—a disciple of the renowned G. A. Gaskell—gave me my first professional penmanship instructions. This was followed by professional training in three noted

schools of penmanship and years of experience in teaching the subject to others.

My qualifications being deemed adequate by the Italian Government's representative, he handed me some photographs of signatures that were allegedly appended to documents of bequests to charitable institutions and governmental units in Italy by a late American business man of Italian descent, who had amassed a large estate in that vast area dotted by Louisville, Indianapolis, Cincinnati, Nashville, Memphis and St. Louis. The genuineness of the aforesaid signatures was being questioned by the heirs of the deceased, and for that reason the Italian Government took steps to have them expertly compared with his known signatures which were available only in the United States.

I was also handed a quantity of cancelled checks, notes, leases, mortgages etc. which contained genuine signatures of the deceased business man and was given several days time in which to examine and compare the questioned signatures in the photographs with the known signatures.

After I had made my examination and comparison, I was handed a questionnaire of approximately a dozen pages and containing more than a hundred questions that I was requested to answer in the blank spaces provided. This I did in my own handwriting and under an oath of secrecy as to whether my examination and comparison indicated that the questioned signatures on the documents of bequest were forged or genuine.

Later I learned that other teachers of penman-

ship were contacted and employed make a like examination and comparison of the signatures. They, too, were sworn to secrecy as to whether they considered the questioned signatures forged or genuine.

For my services I was paid a stipulated fee of \$25.00, or a sum equal to one-fourth of my monthly compensation as a teacher of penmanship. Moreover, this experience impelled me to investigate and study the art of determining the authorship of handwriting. From various sources I obtained the following data:

Antiquity of the Art

Contrary to popular belief, the art of determining the authorship of handwriting, as well as some of the characteristics of the writer, is not of recent origin. Nero, who fiddled while Rome burned, once wrote to a friend that he feared a certain man at Court because "his writing shows him treacherous."

Father of the Art

Camillo Baldo, an Italian, in the year 1632 wrote a small book entitled: "How to know the nature and qualities of a person by looking at a letter he has written."

Development of the Art

Abbe' Flandrin, a learned Frenchman and Churchman, about 1830 elaborated on the small book of Camillo Baldo and gave the art the name, *graphology*. The art was further developed by Abbe' Michon, a pupil of Abbe' Flandrin.

Modern developments of the art began about the year 1880 under the mastership of Crepieux-Jamin, author of many works on the art now designated as either the art of science of *graphology*.

The development of this interesting art or science has not been confined to Italy (Continued on page 30)

Print to Script or Manuscript

By MABEL ANDERSON

Manuscript is used in the first grade and part of the second because it enables children to express themselves quicker and with less effort and training.

The construction of the letters in Manuscript is the simplest of any forms of handwriting or lettering. It is developed from a straight line and a circle. By examining the alphabet you see how simple it is constructed. The complete circle represents the letter o. By omitting part of the circle you represent the letter c. By adding a center straight line or cross bar you have the e and by adding vertical straight lines in various positions you have a, b, d, g, and p. Practically all the other letters are made by combining the straight line and circle. A few like v, w, y, x, k and z have straight but slanting lines.

In beginning the teaching of Manuscript one should train each student to make straight lines vertical, horizontal and slanting, and to make well-balanced, smooth circles.

The first writing done by the student should be at the blackboard. Give attention to position, chalk holding, etc. The position at the

board is the same for both right and left-handed students. It is also the same for paper work, but give your left-handed and backward pupils a little extra attention. It will pay you in results.

There is much ground work to do in the way of teaching children to hold the chalk, stand at the board, handle their materials and books and act in an orderly way. During all this you must inspire them to want to write. It really is interesting to plan their daily work, and to try to make it interesting for them. It keeps you "on your toes".

Spacing is another important thing necessary to teach. The child should be taught to recognize and finally write words of his level. These words should stand out as units or pictures. Get just enough space between words so that each word stands by itself but so that the writing is not scattered. In your manual it is recommended, with other things, that you allow enough space between words so that an extra letter o could be inserted between words.

Alignment will require much attention. You will have to show how

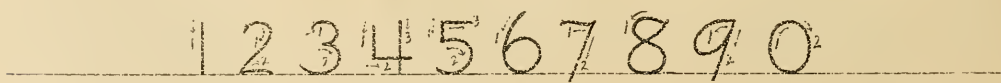
each letter is supposed to be made and located. Each letter should rest on the base-line except the loops which extend below the line. Many pupils become confused with letters like p, q and y. These letters have the main body of the letter resting on the base-line and the lower part extending through the base-line. Many will try to keep the entire letter above the base-line.

Then teaching the pupils to get the letters the proper, uniform size is no easy task. Watch for words running up or down hill and letters off the base-line. See that the circular part of letters and the straight lines are of proper size and length. For instance they are of even size in the letter a but uneven in letters d and p.

Slant will not be so difficult if you get good position. The letters are vertical the same as regular type. The strokes should be made toward the body with the paper directly in front of the body.

Watch for letters off slant. Many slants in one page is very undesirable. All should be the same, vertical:

HOW TO MAKE THESE SMALL LETTERS AND FIGURES



Supplementary Ornamental Copies

BY

A large, elegant cursive signature of "Francis B. Courtney" written in dark ink. The signature is highly stylized with long, sweeping flourishes, particularly on the "C" and "y".

12365 Cherry Lawn Avenue, Detroit, Michigan

A rectangular box containing four cursive signatures arranged in two rows. The top row features "L. D. Brinker" on the left and "E. C. Guinday" on the right. The bottom row features "M. Binner" on the left and "J. C. Rommer" on the right. Each signature is written in a consistent, flowing cursive style with prominent loops and flourishes.

These signatures contain shades which are short and simple. They are heavy, if you will notice, and full of strength.

A decorative, curved heading for the "International Footprint Association". The text is written in a bold, blackletter-style font, set within a wide, ornate arch. The arch is formed by elegant, symmetrical flourishes that extend downwards at the ends.

A very practical curved heading made by D. BEAUCHAMP, 356 S. Broadway, Los Angeles, California. The flourishes are thrown on freehand. Notice the spacing in the flourishings. Be sure to get your letters vertical.

Ornamental Penmanship

BY



The first oval on the letters in this group should be horizontal. See if your loop is two-thirds as wide as long. The shade in the **B**, **H**, and **K** should rest on the base line and should be pulled out along the line to the

left with a snappy, quick motion. Study ovals. All letters are made up of ovals and straight lines.

The cap stem for the **T** and **F** is not easy to make, but it is one of the most beautiful forms. The shade

should be low on the base line and the oval at the base line should slant up at about ten degrees.

We might caution you to secure good tools and a good place to work, and a regular time for practice and study.



The beginning and final ovals of **L** should be horizontal and the same in size. The first oval and the loop should be the same height. The base line should split the final oval into two equal parts.

The shade should lay flat on the line. It should be below the loop crossing. The bottom loop should lay flat on the base line. It should be smaller than the top loop.

Study the direction of the loops. The **L** contains two beautiful compound curves. Make the **L** without raising the pen.

The shade on the **I** is exactly the

same as on **L**. Keep the back of the **I** straight and the shade low. The big oval rests on the base line. Study parallel effects.

Always work for a light delicate touch. Avoid shading strokes which are not supposed to be shaded.

Keep that tin on our holder up so that both nibs of the pen touch the paper with an even pressure. The pen should slant in the direction of the shade.

The back of the **J** should be straight with the shade below the base line. The top of **J** is a trifle larger than bottom. In the second

example let the oval surround the letter with the crossing in the center of the oval. The ovals should be horizontal and well balanced.

Keep moving fast enough to eliminate all kinks or shaky lines. Kinks indicate a slow movement. Go just fast enough to get a smooth line, but not too fast to get poor forms.

The **Q** has a loop and finish the same as the **L**. The shade should be high on the **Q**, at one-half the slant height. Study and practice the various beginnings. The first and last ones are very popular styles.



Some penmen raise the pen in **Q**, and **L**. Try them both ways.

The **N** and **Q** begin the same but the shade on **N** should be lower than on the **Q**. The back of the first stroke in **N** should be straighter than the back in **Q**.

The **M** has an extra section, otherwise it is the same as **N**. Where you use a beginning horizontal oval get

the letter in the center of the oval. Note the fourth example. Study the size and distribution of the spaces.

After you have filled a page, examine it with the view of finding some place where improvement can be made. Are all letters the same slant? Madarasz said, "Slant is a big boy," and he got plenty of slant into his ornamental.

Are some of the strokes shaded which should be light? It's an easy, but bad, habit to get into when you ride the pen on finishing ovals.

Would a few drops of water help your ink? Why not try it? Don't forget to change your pen when it scratches or is damaged. A few of the hard-to-get pens are starting to come in. Poor tools make improvement slow and discourages one.

It requires a very light touch, a free movement and graceful movement to write beautiful ornamental penmanship. The light lines must be light and clear while the shades must be black and snappy. This means cultivating a light pressure and carefully mixing your ink. Sometimes the adding of a few drops of water or a few drops of ink, or the skimming the dust off the top of the ink makes quite a difference.

The study of letter forms is interesting. You can always see new beauties and new ideas no matter how much you have studied them. At one time you see one quality and at another time another quality. Trying to analyze and trace the development of letters reveals new beauties. One wonders how the old timers were able to create so much and intricate beauty. We can create very little that is new. Yes, they seem to have covered the art very thoroughly.

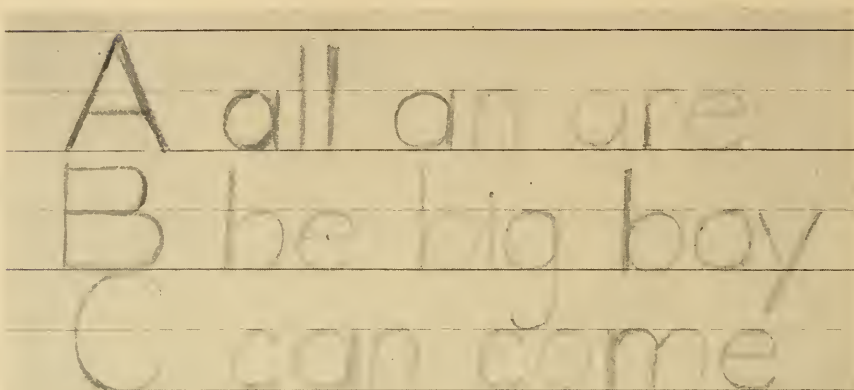
It is a great pleasure to turn the pages of a scrap book and examine the work of the various penmen. It inspires one and also takes some of the ego out of one.

Start a scrap book today and see it grow. Get into some of the guessing contests in The Educator and perhaps you can get a scrap for your collection.

*Last, between sunrise and
sunset—two golden hours!*

Constructive Criticism

By E. A. LUPFER



Here is a specimen of Manuscript submitted for criticism by a teacher. If you will examine the work closely you will find that the letter forms, the spacing and the arrangement are good, but the quality of line is very uneven. Throughout the book the line is exceedingly spotted. In some of the other papers submitted the pencil work is smeared. This teacher, perhaps, did not use the proper type of pencil, or did not have it properly sharpened. The effect which this work produces is that it is careless, but upon a closer analysis we find that the work is not carelessly done. It is possible this teacher does not appreciate the fact that the quality of line should be uniform throughout the page.

In order to get a good quality of line in this large work it is advisable to use a pencil with a large lead. One that is not too hard nor too soft. Use the regular primary pencil recommended for that purpose.

In sharpening the primary pencil do not get the point extremely sharp. A round point is preferable. It is really best to cut the wood away leaving all of the lead and not sharpening the lead. This gives one a more uniform line.

The line should not be too thin, nor should it be broad and faint. It is just as bad to have a faint line which one cannot see distinctly as it is to have a line which is heavy and spotted.

In using a pencil it is advisable to change the point frequently. When you letter one word roll the pencil so that the same spot does not touch the paper. By holding the pencil in the same position one is likely to wear off one side of the pencil producing a broad line in one place and a sharp, thin line in another place.

Appearance of the page is important in any type of handwriting. Make a study of the general appearance. This means uniform quality of line, uniform slant and good margins.

Let us all watch our quality of line and we will get better results, from the pupils. Never become careless.

SPECIAL—2 Desk Bottles
Meub's Professional Black Ink
 Sent Postpaid \$1.00
 The ink which produces rich black shades
 and fine hair-lines.
ALBERT P. MEUB, Export Penman
 1944 Loma Vista Street
 Pasadena 4, California
 Also can supply penmen with
 Genuine Gilloft Shading Pens—
 The original No. 1's and No. 604, E.F.'s

ENGROSSER WANTED
 Young man with some experience, am-
 bitious. Good chance for advancement.
 Write at once to BOX 652
 c/o **THE EDUCATOR**
 Columbus, Ohio

GREETING CARDS
 Send your friends Penmanship Greeting
 Cards. Christmas. Friendship. Birthday.
 Thanksgiving. Easter with bird, script
 heading, a 4-line verse in ornamental
 writing on each card and a bird-design
 envelope. Money makers for penman.
 Send 35c for sample set of 8's Christmas
 cards with envelopes and full details.
T. M. TEVIS, BOX 25C, Chillicothe, Mo.

DEVICE

Contributed by a Teacher

The Story of "G" and the other
"Boat" Letters

I wonder if you have ever heard of the "Boat" letters, boys and girls. Well, I am going to put one of the "boat" letters on the board this morning and tell you about it.

What kind of boats do you know? List them.

Try to find out if they know any of the boat letters.

First of all, I must tell you that all the "boat" letters ride in canoes and that is why we call them "boat" letters. Watch me make "G". You will see that the lower part of "G" looks just like a little canoe.

There is a secret about making the canoe part of this letter. When writing the letter you must stop before you make the final swing. If you do this, you will make a sharp end on the canoe. Watch me make several letters for you on the board.

The "boat" letters are B, F, G, I, S, and T. Fill in the hook or boat part of these letters to see how uniform you can make them. The final stroke should be about horizontal.

If you have some device you have used to advantage, write it up and send it to us. A year's subscription will be given for all published.



By ROBERT C. MILLER of the "Old Guard." He is at the age of 80, in good health, and is the Mayor of Lansing, Iowa, or was some time ago. He is connected with the House of the Senate Chamber in Des Moines, Iowa.

He was a fine penman in his younger days as the accompanying specimen proves.

F. O. Anderson

Addition	Integer	Rectangle
Billing	Kilometer	Subtraction
Cancellation	Longitude	Triangle
Denominator	Multiplier	Unit
Equation	Numerator	Volume
Fractions	Octagon	Weight
Gallons	Product	Yard
Hexagon	Quotient	Zero

Penmanship Centers

Some notes on Penmanship and Engrossing in Washington, D. C.

By A. B. TOLLEV

The government offices in Washington have always taken the lead in promoting the need for good penmanship. In the hand-written ledgers which were used before the type-writer came into general use, can be found much handwriting that shows amazing skill and care in execution. The names of those skilled penmen have been lost, but what remains of their work is a constant reminder that we, too, should be contented with nothing but the best that we can do.

The social office at the White House has taken a leading part in upholding the highest standards of the penmanship and engrossing profession. Mr. Warren S. Young was the first chief of the social office, having been appointed by President Garfield in 1881, and continued in that position until his death in 1917. He wrote a beautiful spencerian hand and his note books are among the valuable historical records of the office. Mr. William E. Rockwell was Chief from 1917 until 1940, and the writer has been in charge since 1940. Mr. Rockwell was an expert penman and was employed in the social office for several years before becoming chief. The writer's first assignment there was in 1915 to address the envelopes containing the announcements of President Wilson's marriage to Mrs. Galt.

Individual invitations and admit cards to social functions at the White House were first issued in the McKinley administration. Previous to that time, one invitation was issued by the President to each body, such as the Supreme Court, the Senate, the House of Representatives, etc. Due to the increase in the size of the government offices and to the increased number of distinguished persons invited, it became necessary to issue individual invitations and cards

of admission for identification purposes.

Mr. William W. Mortimer, an artist employed in the trade mark section of the Patent Office, and Mr. Simeon E. Sullivan of the Post Office Department were the men who first engrossed White House invitations. Mr. Mortimer later became Chief of Division in the Patent Office and Mr. Sullivan became Chief of Division in the Post Office Department. Each one continued his love for penmanship and engrossing and they returned to the social office year after year as long as they lived to turn out more of their beautiful engravers' script during the winter social season.

During the years since the McKinley administration, many well-known penmen and engrossers have assisted in this work at the White House. Among these have been Joseph T. Allison, James C. Hatton, Patrick Downey, Richard W. Neely, Harry H. Little, Ervin Davis, Philip Strieby, R. M. Roudabush, James W. Hosford, Charles E. Hatton, Sanford L. Fox, and C. Earl Leslie who now is assistant chief of the social office.

The main part of the work consists of addressing envelopes in small, precise penmanship without flourishes, and filling in with engravers' script the engraved invitations to official ceremonies, receptions and dinners. The invitations are engraved at the Bureau of Engraving and Printing by the same engravers who prepare the plates for our currency and it is the job of the engrosser to fill in the names in these invitations so that it will appear that the whole invitation was prepared especially for the person who is invited. All the work is painstakingly done and requires the utmost care on the part of the engrosser. Practically all of the engravers' script is small—smaller than is usually found in

commercial work. Other work consists of diagrams of seating arrangements and place cards for dinners and luncheons, and special pen work as needed from time to time.

Some of the government departments have employed engrossers to fill in commissions, for special drafting jobs, and the like. All engrossers in the government service are appointed through the Civil Service Commission. Many of them have advanced to highly responsible positions through continuous study and application to their duties. Some who are employed by the government in other capacities, like A. M. Stone of the Federal Reserve Board, have made engrossing a hobby and have been able to advance themselves more rapidly by their skill with the pen.

Since his retirement from the Post Office Department, Mr. Francis A. Dony has devoted his full time to his private engrossing business. He has an enviable reputation as an artist and engrosser and numbers among his clients many nationally known firms and individuals. Mr. R. M. Roudabush is successfully operating his own engrossing business since his retirement from the government service. Mr. H. L. Darner is the well-known penman and teacher in the Strayer College. Mrs. Clyda Mae Richardson and Charles E. Hatten are the State Department engrossers. Mr. Hatten also assists with the work at the White House during the social season.

The engrossing profession offers unlimited opportunities for the young persons who qualify themselves by specialized training backed up by as much formal education as they can possibly get. The successful engrosser of today must be able to execute a variety of work. Skill in script, old english and text lettering is the foundation on which to build. In

addition, he must have training in commercial art and color work, and be thoroughly familiar with present day methods of reproduction. He must be able to draw accurately intricate designs and insignia in their proper colors for use on testimonials and resolutions. The leading engraving and printing firms are using more and more hand lettering, and a careful perusal of the leading magazines will convince anyone that there is a wide-open field for beautiful script work.

There is a substantial future in penmanship and engrossing. It is a real art which requires great skill. If you really enjoy doing fine pen work and are willing to prepare yourself thoroughly, you'll never regret making it your life's work. It will bring you many rewards. There are no short cuts to lasting success—the only proven formula for success as a penman and engrosser is to keep everlastingly at it.

A newspaper clipping has been received from one of the Chicago papers showing **Herbert J. Walter**, the handwriting expert, as he appeared before the Grand Jury to testify on the handwriting in question in the notorious Heirens case. Mr. Walter is one of the outstanding experts of the country and is kept exceptionally busy in this type of work. He, of course, is an enthusiastic follower of *The Educator*.

SON FOLLOWS IN FATHER'S FOOTSTEPS

William E. Tolley, of Washington, D. C., has returned from the Army and is entering the Engrossing Business. From the day he shed his Army uniform and picked up his pen he has been swamped with orders for work. Before entering the Army he was graduated from the University

of Maryland. He has been interested in penwork for years, and, as his father, **A. B. Tolley**, states he practically learned his ABC's from *The Educator*. Mr. A. B. Tolley is the White House Administration Officer for Social Entertainments. His work for years was that of an engrosser, and we are glad to see his son follow in his footsteps.

To become a
Good Penman
 and Engrosser
 you must keep
 Everlastingly
 at it

A. B. Tolley

Mr. C. B. Sherry
Veterans Administration
Muskogee, Oklahoma

Lessons in Broad Pen Lettering

By ANN HOYER, Westwood, New Jersey

The gods have given many gifts to me.
 One gift is Joy, another Grief. I
 see ~ ~ ~ ~ ~
 In each a Purpose through the flow-
 ing years; ~ ~ ~ ~ ~
 But best of all are Love - and
 Memory. ~ ~ ~ ~ ~

Write your favorite quotation or poem in this style of lettering, watching for uniformity of spacing. Try to get the spaces between letters the same in width as the spaces in letters.

Frequently a pleasing effect can be secured by filling out the line with dots or ornaments. This helps, often, to improve the right margin. Study the various ornaments used by engrossers for this purpose. Some ornaments are less conspicuous than others, and therefore, fit into the design more pleasingly.

National Office Management Association

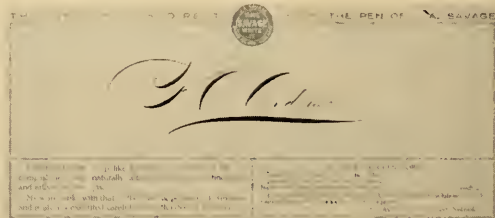


This certifies that

has become a member of this Association, and is entitled to all its benefits and privileges for the duration of membership.

Given this month of 19...

By H. G. BURTNER



This signature was written by our good friend, the noted penman, J. A. SAVAGE, when he was director of handwriting in the Omaha Schools. Mr. Savage is now located at 2447 N.W. Kearney Street, Portland, Oregon. At that time Mr. Savage advertised widely and wrote many specimens for students and penmen. It is this type of work which has done much to encourage others in penmanship work.

Lessons in Card Carving and Designs

By J. D. CARTER, Deerfield, Ill.

In this lesson you find copy of designs illustrating the fundamental strokes in cutting to and from the straight and curved lines with pen or knife.

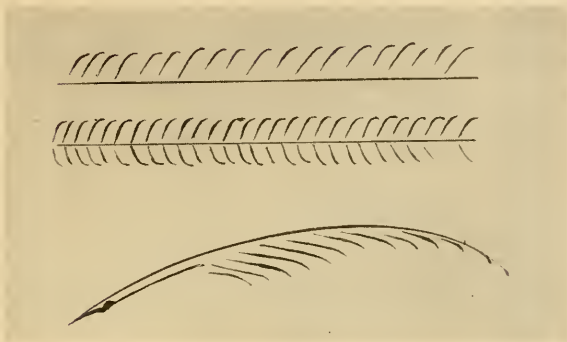
When you become proficient in making these strokes well in cutting you will be able to decorate any design you make up with straight and curved lines.

The spray designs were made by using a pressed leaf for an outline then the pen and ink drawing were made for decoration by cutting with knife or sharpened pen. The heel of a pen is sharpened. The pen is then reversed in the holder.

This is a good time of year to get many beautiful leaves and press them for study and pattern work in schools for later service in the year.

Mr. C. H. Duduit of Wheelersburg and Leo C. Blackburn of Portsmouth recently purchased the Portsmouth Interstate Business College which was formerly owned and operated by Mr. and Mrs. J. E. Joiner. Mr. Joiner was a former Zanerian student. We wish the new management much success.

A very effective catalog entitled **THE BEACON** has been received from **The Indiana Business College** at Marion, Indiana. The catalog is filled with pictures of former students who are now in positions. It makes a very attractive piece of advertising and the envelope is addressed in that beautiful handwriting of **James T. Maher**, the manager of that school, which is one of a chain of ten Indiana Business Colleges.



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THE AMERICAN ASS'N. OF COMM. COLLEGES

The sixteenth annual meeting of the officers and members of the American Ass'n. of Comm. Colleges will be held November 29th, 2:00 p.m. to 6:00 p.m., in the Hotel Continental, 505 North Michigan Ave., Chicago.

An 8:00 o'clock breakfast will be held on Saturday, Nov. 30th in the Celtic Room of the Continental Hotel.

On Nov. 29th there will be a joint luncheon for the American Ass'n. of Comm. Colleges and the National Ass'n. of Accredited Comm. Schools at which Charles F. Walker of the Northwestern School of Commerce, Portland, Oregon, will be the speaker. Schools Accepted into Membership of the American Association of Commercial Colleges since Jan. 1, 1946.

Shaw Business College
93 High St.
Portland, Me.

Escuela de Comercio Americana
Managua, D. N., Nicaragua

Lownds School of Commerce Limited
80 Sixth St.
New Westminster, B. C., Can.

Winchester Business College
Winchester, Va.

Grau Business College
430 Pine Ave.
Long Beach 2, Calif.

Robinson's Business College
Masonic Building
Spartanburg, S. C.

South Middlesex Secretarial School
100 Concord St.
Framingham, Mass.

Truman & Smith Institute
1029 Second Ave.
Columbus, Ga.

Success Commercial College Limited
Portage Avenue at Edmonton Street
Winnipeg, Manitoba, Can.

Walsh School of Business Science
808 E. Las Olas Blvd.
Ft. Lauderdale, Fla.

Some beautiful Ornamental Penmanship has been received from Mrs. Jennie S. Danley, 350 Wilbert Avenue, Washington, Pennsylvania. The specimens show rare talent in Ornamental Penmanship.

James D. Todd

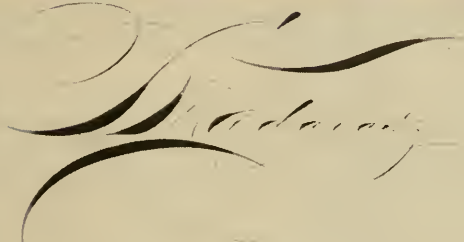


This Specimen was executed with a Steel Pen, by

This beautiful flourish and accurate penmanship was written in 1888 by J. T. DALEY, Penman and Manager of the Omaha Business College and Institute of Penmanship.

Few penmen today can show so much skill. Specimens like this were sent out to prospective students and paid good dividends. This specimen was loaned to us by Melvin H. Leib, 500 Masten Street, Buffalo 8, New York.

GUESS WHO



Here is a Madarasz signature for you to study and ponder over. The burning question is "Was this signature written by the great L. Madarasz or not?" If it was not written by L. Madarasz, what penman had the skill to produce such a masterpiece? To the first one who gives the correct answer goes a copy of **THE SECRET OF THE SKILL OF MADARASZ**, a book which any lover of fine Ornamental Penmanship will be proud to own. It contains much of the finest work produced by that famous penman, L. Madarasz.

Send your guess in promptly. (One guess to each subscriber.) Remember, the first correct answer receives a copy of **THE SECRET OF THE SKILL OF MADARASZ**, and all other correct answers received before November 1, 1946, will receive a specimen of Ornamental Penmanship. Contest closes October 31, 1946.

Madarasz was an expert in manipulating the pen. His ornamental penmanship was unsurpassed for grace, beauty and dash. His work became the goal of many a young penman. It had just the charming qualities to encourage admiration and imitation. He died December 23, 1910—thirty-six years ago, but his work is as much an inspiration today as it was then. Few penmen there are who have not studied his work and tried to copy his inimitable style. As a result many Madarasz fans sprung up over the country. The copies written by them in imitation of Madarasz style were very difficult to determine as to their genuineness.

Madarasz usually began his signature with a dashy horizontal oval, though you can find examples of simple forms of **L**. He frequently used a dot at the beginning in place of an oval or loop. It brought the dot in the top center of the signature with flourishes on either side, forming a perfect balance.

Notice the equality of spaces in the capitals and ornaments. Also observe the right angle crossings and the equal distribution of shades—qualities found in his work.

Give special attention to the graceful way the **L** rests on the baseline and swings on to the **M** in Madarasz's usual 50 mile an hour speed.

That dashy **z** finish will call for special attention. It's a beauty. Starting at the **s** the pen was not raised until after it crossed the top

of the **L**—a bold swing you must agree.

Nobody but Madarasz or an honest-to-goodness extraordinary Madarasz fan could have written the above. We didn't mean to pass out any clues, but just wanted to help you enjoy more fully the above unusual Madarasz signature.

The September contest closes on October 31, 1946, therefore we can't give you the results of the contest until the November issue.

So far the following penmen have been accused by various penmen of writing the September signature:

E. W. Bloser, L. Madarasz, H. P. Behrensmeyer, O. E. Hovis, W. H. Morgan, L. M. Kelchner, C. P. Zaner, A North Dakota Penman, once pictured in *The Educator* in an Indian regalia, A. W. Dakin, A. D. Taylor, E. L. Glick.

To date the September contest is unsolved.
You are all entitled to one more guess.



Modern Practical Engrossing



Each piece of engrossing should have something distinctive. In this case the letter C was made prominent.

The small amount of color in this piece does not show in the reproduction. Care was used in getting even margins.

By E. A. LUPFER, Columbus, Ohio.

OBLIQUE PENHOLDERS

The opportunity is offered all who wish to acquire MASTERY OF CONTROL in handwriting with the least effort and little expense. The finest qualities are in the "STRAHM 'SPECIAL' " Models hand-made designed for beginners of handwriting and professional pennmen. Prices right. Send for FREE circulars. Address:

F. L. TOWER, 601 West Pleasant Street
Hammoncton, New Jersey

A nice specimen has been received from Mr P. D. Montalbo, 2418 Pine Street, San Francisco 15, California, in the form of a Cover Page for The Educator. Mr. Montalbo is a very enthusiastic progressive young man.



Send me your order. 40c a dozen, postpaid
AGENTS WANTED
A. W. COOPER
R. D. 1, Ringoes, New Jersey

From the Martin Studio, Boston, Mass.

*Good penmanship, like
Godliness, should be prac-
ticed, not merely preached.*

Henry H. Smith.

We received some very beautiful and skillful ornamental penmanship from HENRY H. SMITH, 5834 Rudman Street, Philadelphia 43, Pennsylvania. We regret that the ink used in writing this specimen was of a bluish cast and therefore the lines are a little difficult to hold. The lines on the original are not broken. Mr. Smith has recently been selected by the Pierce School in Philadelphia to teach penmanship.

Mr. John C. Kiewer is also one of the teachers.

Back in 1910 a young man came to The Zanerian by the name of Anderson, from Ottumwa, Iowa. He was a serious minded student and greatly wrapped up in penmanship. After leaving The Zanerian this young man got into the Salvation Army work and in his modest way has done remarkable work. The life of a Salvation Army worker is not an easy one, nor is the financial remuneration large. We believe, however, that few Zanerians have been happier in their work than F. O., as he is familiarly known among The Zanerians. Today he holds the rank of Major, which is quite an honor, and this honor has been earned by our good friend for faithful, long service. Congratulations and may the good work continue.

Mrs. Anderson is also deeply interested in Salvation Army work. They have three grown daughters.

Major Anderson has been kind enough to loan us his valuable scrap book which contains many fine specimens of leading penmen. The Educator has engraved some of the specimens and a few of these have

already appeared in The Educator. Let's all thank the Andersons and wish them good luck.

Major Anderson's present address is 216 Marquette Ave., Minneapolis, Minnesota.

Mr. J. H. Kovalyak, 1623 Waller Avenue, N. Braddock, Pennsylvania, spent several days at The Zanerian reviewing old acquaintances and picking up some new ideas in pen work.

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PEN FLOURISHING

By T. M. TEVIS, Chillicothe, Mo.

PRELIMINARY INSTRUCTIONS

Flourishing is a very fascinating and interesting art and requires careful study and observation, as well as practice, to master. At first, it will seem rather difficult because the first bird you attempt to flourish may not come up to your expectations, but after taking a few lessons and getting on to the different strokes and how to form a bird's head, body, tail, eye, and feet, you will then be more encouraged and will really like the work.

Use an oblique penholder and a flexible pen point. The holder is held in about the same position for flourishing as it is held for writing. The strokes are made by pulling the pen toward your body. Turn your paper at different angles so that you are pulling the pen toward your body at all times. The short strokes, as contained in the bird's head, bill, eyes, and feet, are made principally with finger and muscular movement, while the long strokes are made with principally whole arm movement by slightly raising the arm from off the desk and letting the hand slide on the nails or joints of the fingers as you pull the pen toward the body. The light line stroke on the underneath part of the bird's body is made slowly with principally finger movement in order to form the body correctly. Use a great deal of care in forming the bird's head, bill, eye, and body. Put in from thirty minutes to an hour's practice each day, follow instructions carefully, and you will be rewarded for your efforts.

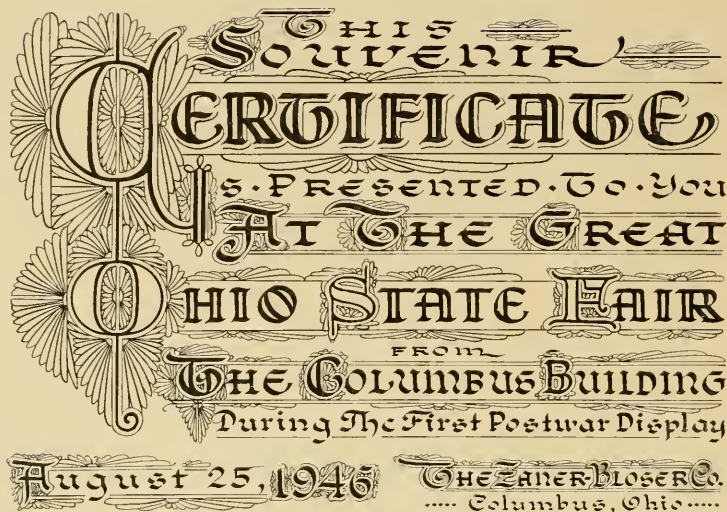


Lesson No. 1

Make the bird's head first. The arrows and numbers show the direction of movement and the order in which the strokes are made. Turn your paper so that you are pulling the pen toward your body. In making the bird's head and eye, use principally finger movement. The long, heavy, shaded strokes are made by lifting the arm slightly from the table and letting the hand slide on the joints of the fingers. Start a stroke slowly and speed up slightly as you finish it. Make the whole bird first and then the light lines that form a back-ground are made afterward.

Lesson No. 2

Study the strokes that form the bird's bill and head. Note that the arrows show direction of movement and the numbers show the order in which the strokes are made. Always make a bird's head first and then the other strokes are added which form the wings, body, and tail. The light stroke underneath the bird's body is made slowly with principally finger movement in order to form the body correctly. Be sure to turn your paper at different angles as you make the strokes, so that you are pulling the pen toward the body at all times. Part of the time you have the bird turned upside down in making some of the strokes that form the back-ground.



This is a reproduction of a souvenir which was passed out at the Ohio State Fair. The original was made by W. LeROY NEWARK of the Zaner-Bloser Engraving Studio. The reproduction was in colors. Hundreds of people saw this card and displayed considerable interest in penwork.

AN INTERVIEW

(Continued from Page 13)

and France. England, Germany, the United States and divers other countries have made noteworthy contributions to its progress.

In all other countries except the United States and in some parts of the British Empire, examiners and demonstrators of questioned documents are known as graphologists. In the United States, in typical Yankee parlance, they are erroneously and unfortunately dubbed handwriting "experts."

Ed.: Mr. Schwartz listed one hundred and sixty publishers and books on penmanship and "questioned" handwriting, going back to the fifteenth century. Doubtless there are many more which he has not listed. While Mr. Schwartz has not been consulted, we believe you can

get the above list by writing to him enclosing return postage.

When his daughter, Grace, received her certified public accountant degree from the University of Illinois she became the partner of her father.

A few years later she married John J. Keats and became the mother of Rosemary Keats. Neither her marriage nor motherhood have interfered with her business activities as her father's partner.

At the time the Century of Progress exposition was held in Chicago, Mrs. Grace S. Keats and another woman certified public accountant organized the American Woman's Society of Certified Accountants, and she served as its national secretary and treasurer for many years.

Recently Grace S. Keats was elected national President of the American Woman's Society of Certified Public Accountants and was installed in said office at the Waldorf Astoria Hotel, New York City, on October 17, 1943.

Rosemary Keats, her daughter and the granddaughter of George W. Schwartz, aspires to be a certified public accountant and handwriting expert like her mother and become a partner in the firm of G. W. Schwartz and Daughter and to have the firm name changed to G. W. Schwartz and Daughter and Granddaughter.

Miss Nellie V. Hanawalt, 1500 Jiroch Street, Muskegan, Michigan, visited the office of The Educator in August, while attending a religious convention in Columbus. Miss Hanawalt attended The Zanerian some years ago and taught for quite a number of years. Her ambition now is to become an oil painter.

Mr. Charles O. Teter, 1114 Collings Avenue, West Collingswood, New Jersey, stopped at the Educator Office on his way through Columbus. Mr. Teter is in the linoleum business, but has done considerable penwork. His ornamental is excellent and he also has done engraving.

BOOK REVIEW

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to give sufficient description of each to enable our readers to determine its value.

The new **STUDY ARITHMETICS**, Books 7 and 8 (also available as **MATHEMATICS AND LIFE**, Books 1 and 2). By F. B. Knight, J. W. Studebaker, and Gladys Tate. Arithmetics for Grade Seven and Grade Eight, to follow **STUDY ARITHMETICS**, Books 3 through 6. 480 pages and 512 pages. Teacher's Guide books free to users. Scott, Foresman and Company, 1946.

"I wish they'd had arithmetics like these when I went to school!" That comment is likely to come to mind upon a first examination of these books. Certainly books like these are a long step from the old arithmetics that considered the job done with teaching "figuring" and put forth no effort to make arithmetic mechanical or interesting. And **STUDY ARITHMETICS** are evidence that it is possible to get sound mathematical content into arithmetics that are at the same time lively, interesting, and attractive in appearance. Further recommending these books are their complete maintenance program, effective help in problem-solving, a four-step teaching plan to present new topics, and systematic training to develop quantitative thinking ability.

The first chapter in each book is review, aimed toward revealing and correcting individual weaknesses. Provision is made for thorough reteaching to correct the particular weaknesses discovered without subjecting pupils to drill they don't need.

Throughout the books we find full provision for maintenance of computational skills right along with the also-important business of developing real competence in problem-solving. And it's worth noting that these arithmetics offer definite help in solving problems: develop a technique for thinking through the problem that rules out haphazard guesswork.

SUPERFINE

Send one dollar and receive some of the finest penmanship you ever saw, suitable for framing.

E. AUSTIN JONES

3101 Hutchinson Street
Fort Worth, Texas

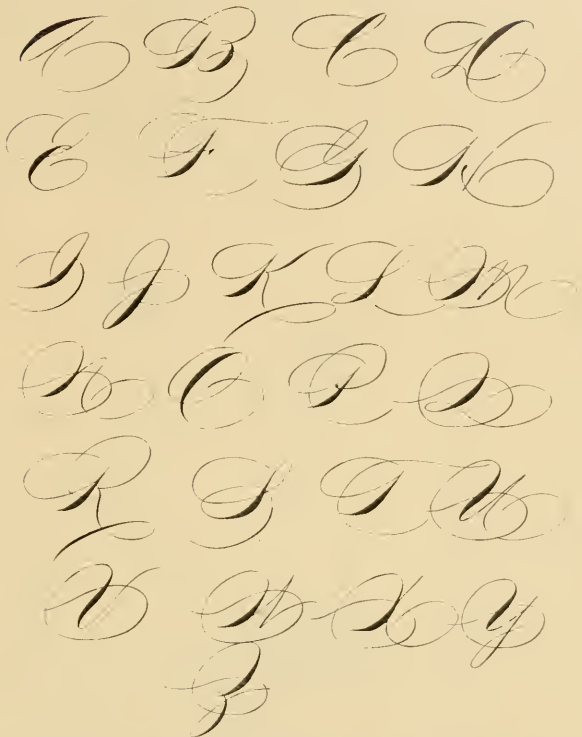


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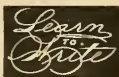
Attention Ladies



This alphabet was written by FANNIE STOUT, a teacher at Sellersburg, Indiana, while she was at the Zanerian College during the summer of 1946. We would like to see alphabets from other ladies. Perhaps we can work up a little competition. We predict that it will be rather difficult to excel this reproduction.

Write for our new Free Book, "How to Become a Good Penman." Enclose 10c for a Professional Pen Point and your name beautifully written. Write today.

THE TANBELYN SCHOOL
431 Ridge Building
Kansas City, Mo.



Some of the finest script we have ever received in months has come from Raymond F. Gluff, 1223 1/2 Mary Street, Parkersburg, West Virginia.



Write for my free book, "How to Become an Expert Penman," which shows what others have accomplished by taking my courses. Enclose 10c for one of my favorite pen points and your name with a beautiful finished bird written on a card. Write today!

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2. Have pupils practice their writing on loose paper until satisfactory. Then record their best efforts in the intended space in the Practice Book.
3. Supply each teacher with a **Teachers' Manual** for access to helpful outlines, instructions and suggestions for daily work.
Supply each pupil with respective grade **Practice Book** to serve as a Recorder for his individual improvement in standards of achievement.
4. Solicit cooperation of Principal or Supervisor in checking Practice Books at regular intervals. (At least once a month)
5. Take advantage of our Teacher **Refresher Courses**—both in print and script—offered free where our books are used.
6. Establish standards of classroom acceptance in all written work—using Classroom Scale as the measuring stick.

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Ornamental Penmanship	12.00	3.20

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THE EDUCATOR

EDUCATION HANDWRITING ENGROSSING



VOL. 52

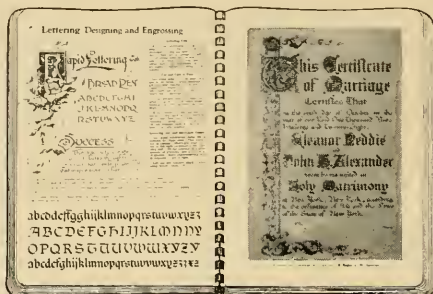
NOVEMBER, 1946

No. 3

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NATION • ETC.**

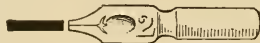
Presents Engrossing in a simple and clear way so that anyone can master this beautiful, popular art. Shows how you can develop a high-class profitable engrossing business or add to your present income.

It contains the finest examples ever produced by many of America's most talented engrossing artists. The art work, engravings and materials represent many thousands of dollars. Single resolutions sometimes cost as much as a thousand dollars.

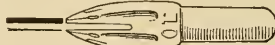
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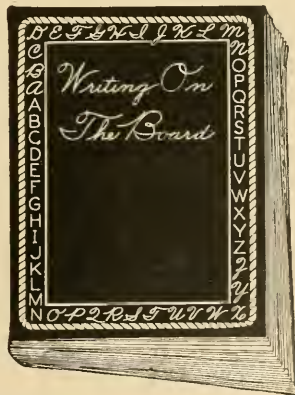
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The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, NOVEMBER, 1946

No. 3

Handwriting In Today's Program

Every boy and girl should be taught to write easily and legibly early in their school life, to aid them as much as possible with their school work. Conditions have changed so that less time can be given to some of the things which really need more time. Some things must be dropped or the time devoted to them shortened. Handwriting is one of the subjects which should not be neglected, otherwise students may be seriously handicapped. New methods and shortcuts need to be introduced, however, handwriting is a two edged tool involving knowledge and skill, so that much time is needed to acquire and make permanent good writing habits. The importance of having regular penmanship classes, close supervision of daily work, and good textbooks cannot be overestimated.

Good written and oral expression are necessary for progress. Oral expression is comparatively easy for most homes use good English and most teachers are "Language conscious." Much attention is and should be given to reading to enable the student to acquire knowledge from books. Likewise a knowledge of handwriting is important to convey and record information and thought. Machines cannot be used in making many needed records, orders, and writing in books. They have simply lightened the load, but will never supplant handwriting.

More pens, pencils, penholders, fountain pens, and other writing materials are being sold in larger

lots than ever before. The demand will steadily increase.

Shorthand has been used in a limited way for centuries, but very little progress has been made toward getting it used universally or for people to use it extensively for permanent records. Shorthand writers soon forget their notes if they do not practice them daily. Shorthand is a good servant but old notes become difficult to read. Possibly shorthand is too fast and too far from the Roman alphabet to ever make much headway in replacing handwriting. Handwriting will remain a tool for the masses, while shorthand and machines are servants of special groups.

Handwriting is important to the student in his school work. Perhaps the fact that he has immediate use for good handwriting is his greatest incentive to put forth effort and to master it.

Even in the first grades Manuscript is used to enable children to be able to express in handwriting their thoughts early in that grade. As the child progresses in school he finds more and more use for handwriting in his daily work. For this reason alone it is worth while giving regular handwriting classes and demanding good work. Surely poor handwriting in school is a hindrance to the pupil and an aggravation to the over-worked teacher.

After leaving school the pupil will need good handwriting in many positions. He will find it a good life

companion. Yes, his handwriting will be an asset or a liability.

In teaching handwriting you can make the work interesting by correlating it with other school subjects and activities. Reasons for good handwriting can be demonstrated in a hundred different ways. Why have children labor on meaningless drills? Show them the purpose and advantage of every drill and more interest and cooperation will be shown by the pupils. A child likes to write about the things around him like, for instance his pets or his name, in place of just working on the alphabet.

It is impossible to tell you in a few paragraphs how to teach handwriting, but you might ask yourselves these questions.

1. Is your attitude toward handwriting such that you feel that you can succeed if you really try? Most teachers become good by hard work and study. You don't have to be an expert to start.
 2. Do you make the handwriting interesting by tying it up with other subjects and child activities? A first grader likes to write about his dog or pets, or a letter to his Mother.
 3. Do you write well? If not you can easily improve. A good example means much to inspire greater effort.
 4. Do you encourage good writing in all papers handed in? Occasionally grade handwriting by
- (Continued on Page 17)

THE EDUCATOR

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THE EDUCATOR is the best medium through which to reach business college professors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

BUSINESS WRITING

By THE EDUCATOR STAFF



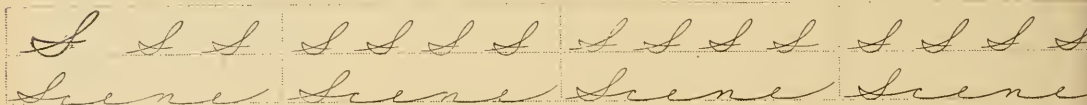
Begin the **J** with an up motion in an oval direction. Cross on the baseline. Get the top slightly larger than the bottom. Keep the downstroke straight. Study the length of the top and bottom. The bottom loop should extend halfway down to the line below.

In the word **Juror** check the motion at the top of the **r**'s and the **o**. Get four words to the line. Swing along freely.



The **I** has a straight back. The top is similar to the top of **J**. Be sure to stop before making the final stroke. The loop and the boat hook should be the same in size. Black in the background and see if your spaces balance.

Keep the turns rounding, the angles sharp, the **e** open, and the **r** wide at the top in the word. Practice the **I** and **J** together.

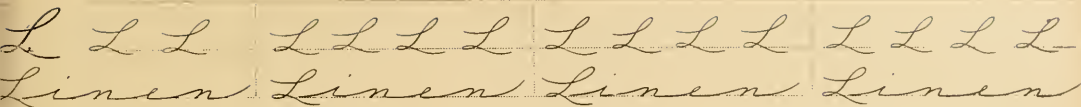


The **S**, **L** and **G** are usually grouped together because of the top loop. Try to get the loop all the same size and slope. Make several lines of **S**, **L**, and **G**, and black in some of the loops to see if some are much larger or smaller than others.

The **S** has a compound curve body stroke. This comes from the Roman **S**. Start on the base line and swing up freely with an oval motion. The top and bottom should be about the same in size. Come to a complete stop before making the final stroke.

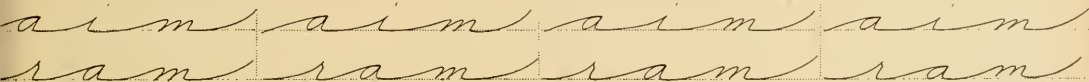


The **G** starts the same as the **S** and is the same down to the crossing. From there it swings upward to a sharp point. The bottom is similar to the **S**. Be sure to stop on the boat hook.

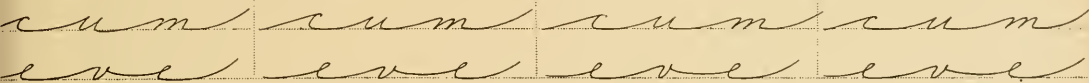


The L has two compound curves and two loops. The top loop should be larger than the bottom one. The bottom loop should be small and lay flat on the baseline.

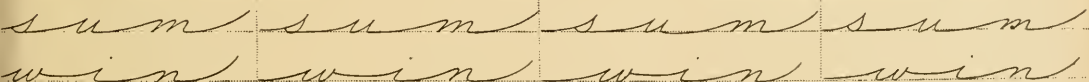
In the word notice the clear i and e. Do you make your e's and i's distinct and clear?



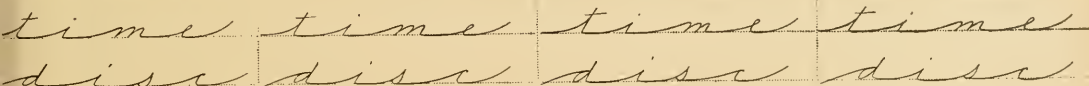
These words emphasize a gliding motion. The copies were made wide to promote freedom. A standard or final style should be more compact. Glide from one letter to the other freely. The hand glides on the little fingers.



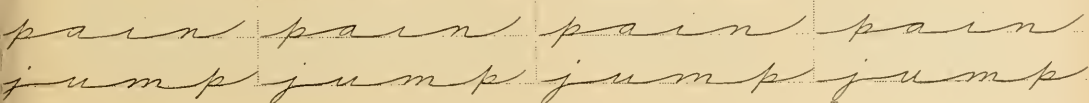
Study beginning and ending strokes. Begin on the baseline and end at the height of the small letters.



Give special attention to places where the movement should vary. More time is required at the top of a and e, the shoulder of r, and the finish on v and w.



Get the spaces inside of letters the same. Exchange papers and mark the outstanding wide and crowded places. Your neighbor may see places you overlooked.



After you see your mistakes you can easily correct them.

harm harm harm harm
keen keen keen keen

Now is a good time to check up on position. See that the holder is held lightly, that the pen points to the shoulder.

line line line line
burn burn burn burn

Keep the downstrokes light. Do not pinch the penholder.

quip quip quip quip
five five five five

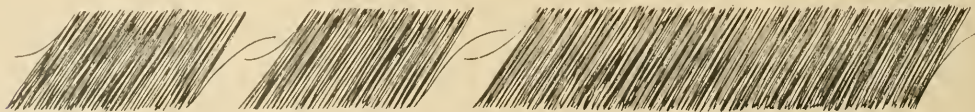
Use the arm rather than the fingers. Avoid kinky lines.

yawn yawn yawn yawn
grim grim grim grim

Watch the beginning and ending strokes. Glide into and glide out of the work.

zaim zaim zaim zaim

Get the spaces between the letters even. Use a free swing.



Occasionally practice an exercise to develop freedom.

The Importance of Penmanship and Devices Used In Teaching Penmanship

Given at the State Teachers Convention, Des Moines, Iowa

It is a genuine pleasure to talk to you people about penmanship.

The facts I am going to give are those that I have used and found satisfactory in my own teaching experiences in penmanship.

Like many other teachers of penmanship, I have often wondered how important it is in the business world today. To determine this fact, I called upon the personal managers of several large business firms here in Des Moines. The enthusiastic response and interest shown by these men, in a position to know the value of penmanship training, convinced me that I was on the right track. Here are the questions I asked of each one:

1. Do you consider the penmanship of the people you employ?
2. How important is it?
3. Do you find your workers writing too rapidly, illegibly, scrawly, or too slowly?
4. Are there evidences of pure carelessness?
5. Do you find any correlation between personality and character traits and penmanship?
6. If you were to give any advice to the teachers of penmanship, just what would it be?

To give you some idea what was said to me, I am quoting from the records, word for word, as I received them and copied them down in shorthand.

CASE No. 1. One large insurance company said this: "We do not keep records by hand any more. The machines are doing that. But there are times, however, when we need people who are excellent penmen. The scrawly writing and carelessness we find is due largely to the fact that it is to be read only by that individual and for that reason little attention is paid to improvement in handwriting. If I were to give any bit of advice it would be this: "I would teach architectural printing in order that students would have better forms for their letters, cut down on

the writing size, so that they could put their letters together in easily read longhand penmanship'." His organization does not place much emphasis on the penmanship in the letter of application, but he does find a close relationship between good penmanship and good work. He says that good penmanship reveals an orderly mind.

CASE No. 2. This large office, managing a large estate, noted a difficulty in distinguishing between "u" and "n", "o" and "a", and the two forms of "r". It is very necessary for them to write small, especially the numbers. They have found that good forms are necessary foundation for good penmanship. They are of the opinion that if an accountant watches a good writer and strives to better his own present writing style, that he can succeed in becoming an excellent penman.

? HANDWRITING ?

The stunting of the human mind by reduced school service can never be measured or defined. It is possible to rob a child of his birthright to an education, but the robber will always escape unpunished. The child cannot defend itself; in later life, the uneducated man is unable to define or correct his lack of training and opportunity.

—Frank Bruce

CASE No. 3. The personnel manager of one outstanding insurance company seemed very pleased that I called. He preferred to have all applications filled out in longhand. High school penmanship training and business college training has not been entirely successful. He says that the main handwriting trouble is illegibility. "Speed is not essential at all in our work. If I were to pass on any advice to teachers of penmanship, it would be to tell them that

their students have to write so well that someone else can read it."

CASE No. 4. The personnel manager of a publishing company said, "During the course of a year we will have one or more jobs of letters which are hand-addressed. We usually can find one or two in the office who can handle this matter. Outside of this, penmanship isn't stressed in our work because most of it is done on the typewriter."

CASE No. 5. The personnel manager of a large oil company immediately said when I stated my purpose for calling, "Glad you brought that question up. We find that one out of twenty of business school, high school, and college students that come to us is a legible penman. We consider penmanship very important. Ninety per cent of our schedules are of such voluminous nature that they cannot be typed. Every report of an internal nature is prepared in pencil or pen and these reports have to be legible. Most of the illegibility is due to carelessness and lack of proper training. Most of those doing the writing are in a hurry to complete their work. What we need is plain, not fancy writing—writing that is legible. I asked this man about character traits. His immediate reply was, "Yes, sir, writing indicates character, or a lack of character. A neat penmanship shows neat personality traits. If I had anything to tell the teachers, I would bear down on the fact that penmanship is important; that it can be developed; and that it has a marked bearing on that individual and his success."

CASE No. 6. The personnel manager of a telephone company said, "We have noticed in the past ten or fifteen years a definite decline in the students' ability to write legibly. Whether or not they use their ability will depend a great deal on whether or not that organization is dependent on a typewriter or handwriting for

internal office correspondence and records. We have one fellow who writes more by hieroglyphics than anything else. He can't even read his own writing. One girl has worked with him for a number of years. She can decipher his hieroglyphics if she received the material within a period of three or four days. After that no one can read it. His trouble is largely in not finishing the word. His mind is going faster than his hand can go. It causes no end of embarrassment to himself and the organization." This personnel manager said, "**Penmanship is important, it is necessary to practice good writing all the time in all departments, to think about it and watch the quality of our writing. If we do this we can make our characters legible and attractive.**" He even went so far as to say that penmanship and spelling go together, that a good speller is a good penman because he does not have to stop and think about the spelling of the word.

CASE No. 7. The personnel manager of a large dairy made the statement, "Penmanship is quite important in the people we hire. All things being equal, the one who writes the better letter of application would have the preference. We find it necessary and important that our people write figures accurately, and find that most of our people are poor in this respect. Some of our route salesmen have caused no end of embarrassment to our bookkeepers because we cannot figure out what has been written on their sales tickets. One of our men who is out on the route usually writes in such a hurry that it is impossible to decipher his writing. Not so long ago, however, he made an application for a driver's license, and everyone in the office was amazed at how well he could write when he wanted to." This personnel manager believes that personality traits are evidenced in good writing. "If I received a letter that was neatly written, I would expect that fellow to be a pretty neat-looking individual. I would have a better opinion of him than of a man whose writing was not good." He believes that by continued effort, handwriting can be improved. If this is true of people in business, it should be true of students.

From these reports of personnel managers, we can see that business penmanship is still important, and

that we are not wasting our time in this machine age in trying to develop good writers. These facts stand out. That people write illegibly largely due to carelessness. Secondly, that in their effort to write fast they do not write legibly. Thirdly, most of these personnel men believe that we can not to any extent, determine character and personality traits from penmanship.

It seems to me that as teachers of penmanship we can offset this criticism of our students by developing desirable penmanship traits early in the student's career. If handwriting is to be any good at all in the student's later life, it must be started early. No amount of training and correction can overcome permanently the habits that have developed through the years by pupils in the grade schools. Of course, they can be helped but it is so easy to revert back to these earlier habits, that we should make it our aim to start them correctly, and by so doing, get them on the right track.

Teaching students to write well is one way of training them to do something useful as long as they live.

Good writing is the result of a rapid and directed movement developed by proper drill. If this movement is not properly controlled with stops, go's and pauses, no amount of drill will help us make these characters so that they appear neat and legible.

As teachers of penmanship, if we can set up correct habits in the early writing stages of our students, we will have accomplished much to develop good penmen. The repeat "oval," "push-pull" drills develop correct hand position, bring about the fluency, and above all, control. Then too, it helps to develop the rhythm. In support of the latter, note how the down strokes in the "Push-pull" drill serve as a basis for "m," "n," "j," "u," "t," and many others.

Just the other day I watched a local jeweler write—a man well along in years, who had attended grade schools in England. He said that he and his brother were good penmen,

and that both of them attended English schools; whereas, his brothers and sisters were poor penmen and had received their education in this country. He attributed his good penmanship to his instructor in the English schools who, he said, started him out right by holding his hand and directing his hand movements. He said he had a good pattern for every letter of the alphabet. The one thing I noted about his writing, which was done rapidly and beautifully, was a definite downward movement and slant of each letter and with the emphasis placed on writing toward the line.

Of course, in penmanship you are not playing, nor coaching football, but if you can impress upon your students the idea to "hit that line" you will have accomplished much to make writing easier.

Another thing I have noticed about the students who come into my shorthand and penmanship classes is that they seldom have the right hand position. Too often they write on the side of their hands which is definitely a hindrance to speed writing. Why not teach our students to depend upon the third and fourth fingers as pivot fingers, and let them depend just a little on finger movement for the finer, smaller movement in writing? It doesn't seem that the students can practice complete muscular control and maintain that writing style throughout their lifetime. You writers attempt to use this method on the small ledge in the bank or post office when you attempt to sign a check in a hurry. Isn't it always true that you are dissatisfied with the appearance of the material you write then? If you can combine a little of the arm movement with a well-balanced hand position, and have this movement under control, you can continue to write well no matter where you have to support the writing paper.

A point that these personnel managers mentioned was that our writers could not write rapidly and write legibly—that they tired from writing within a short time. In our shorthand classes, we have to correct hand position often. Most fatigue from writing, resulting usually in writers' cramps, is due to "pen-pinching." This tense gripping of the pen results in pulling the muscles of the arm. If a writer is to continue for any length

of time, he will surely find himself in a sorry predicament. If this is a handicap in shorthand, it surely would be a handicap in the use of longhand. To correct this mistake, we usually tape the index finger and see that it is held in a relaxed position. You might try this and note yourself how easy it is to write when the hand is held correctly.

Remember that penmanship is the result of the movement pattern and that this movement pattern once developed, the student will naturally write good characters. Now this may be far-fetched, but I am sure if we followed it we would be well satisfied with the results. Let me go back to shorthand once again. Give the students a vivid picture of the letter or character you are working on by making an enlarged character on the board. Then with the writing arm extended, let them trace the motions in the air getting the stops, pauses and speeded movements in mind before placing the pen on the paper. This method is better than tracing or poising the pen in the air over the outline in the text, because

the student has a more vivid picture of the outline and knows definitely what his hand movement will be. He writes quickly and easily without hesitation. Many of us have been taught to move the pen rapidly in the air without checking its motion and then let it strike the paper. The force thus gathered was meant to compel light, quick action, to break up finger movement, to give us smooth lines, and aid in form building. The poising of the pen in the air and making preliminary motions seems to me to be the greatest curse as far as hand motion is concerned. Why take the time to make these extra motions before writing a word? If we give them the correct character on the board in an enlarged form, get the hand motion in mind, we will eliminate this time-wasting procedure. This is nothing but a jittery movement that penmanship teachers have been guilty of for years, and one of the greatest detriments to speed writing that I know of. It was one of the faults that the personnel managers were condemning, not knowing that our teaching had been directed in that line with

the thought that it was helping our students.

As teachers of penmanship let us demonstrate the system; sit down by our students; write for them. Help them to develop confidence in their ability to write correctly and easily. If they see you make a mistake, it will give them the feeling that all writing, even that of teachers, is far from perfect. Many students have the impression that the ultimate objective of penmanship is to write like the penmanship plates in their text. Too often they feel that their efforts are futile and give up in despair. If your students only realized the amount of rewriting, the great number of inserts and the hours of practice that had gone into the making of the plates, they would be encouraged to go on and develop a good writing style well within their ability.

Let us emphasize that good penmanship, like traffic, has stops, goes, and pauses, that if these stops, goes and pauses, are heeded, if they write rhythmically and with control; follow the definite movement pattern, they will become good writers.

Chicago, Ill. Dec. 1, '05.

Mr. B. F. Crum,

Evanston, Ill.

Dear Sir:

We take the liberty of calling your attention to unpaid balance of your account.

Should we not hear from you within three days, we will make st. draft for the amount.

Yours very truly,
C. H. Morgan & Co.

An Interview

WITH

BESSIE A. GREEN

This month we interview a school teacher, office worker, and penman, Miss Bessie A. Green, 808 North Church Street, Rockford, Illinois.

ED.: Miss Green we have never had the pleasure of meeting you personally, though we have criticized many pages of your work in lettering and handwriting. We, like our subscribers, would like to know more about you. Suppose you give us some facts about yourself, your education, experience, etc.

MISS GREEN: I will gladly give you some information about myself as I have been deeply interested in your interviews. Here are some boiled down, hard facts in reply to your questions:

Health: Excellent

Age: 46

Height: 5 feet 5 inches

Weight: 124 pounds

Church attended: Any Protestant church

Education:

High school graduate

Globe Business College, St. Paul, Minnesota

Graduate of bookkeeping and secretarial courses

Gregg College, Chicago, Illinois
Teachers' Summer Normal—two summers

Bookkeeping, stenographic, and reporting

University of Colorado, Boulder, Colorado

University of Minnesota, Minneapolis, Minnesota

Hastings College, Hastings, Nebraska—A. B. Degree

Zanerian Correspondence Course

Experience:

Office work in St. Paul: Stenographic and bookkeeping



Bessie A. Green

Teaching:

Public school—seven years

Private commercial school twelve years

Liberal arts college—three years

Subjects Taught:

Gregg Shorthand Theory, Dictation, Typewriting, Reporting, Bookkeeping, English, Accounting, Penmanship, Spelling, Secretarial Studies, Office Practice, Methods in Commercial Subjects, Ediphone,

and Thomas Natural Shorthand

General:

Member of Pi Gamma Mu, national honorary social science society

Teachers' gold medal in Gregg shorthand

Diamond pin from Underwood Typewriter Company

Medal for 140-word transcription test in shorthand

Member of American Association of University Women

Member of Business and Professional Women's Club—Former Education Chairman and now

Recording Secretary

Teachers' Diploma in Zaner

Permanent Address:

Ozocola, Wisconsin

Present Address:

808 North Church Street
Rockford, Illinois

Salary:

\$2400, plus commissions. I teach two nights a week. I fill diplomas for our school, which is practice I need.

Art has always appealed to me.

A citizen must be competent to exercise critical judgment on civic affairs.

Miss Green is very skillful in lettering with a broad pen and doing other classes of penwork. She learned most of her pen work through correspondence.

Device for Improving Headings

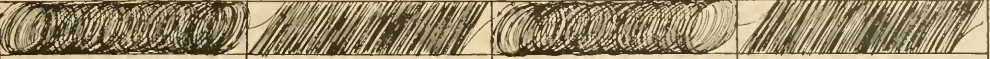
By GRACE NELSON

It is advisable to have uniform headings so that identification, filing, and distributing of written papers is facilitated.

There are many forms used in different cities according to the needs of the school system.

The child's name, date, school,

teacher, and grade are the important things usually used. Follow the form used by your school system and require pupils to follow it faithfully.

Full Name.			Date.
School.			Grade.
			
			
G G G	G G G	G G G	G G G
Genoa	Genoa	Genoa	Genoa
Good writing is in demand.			

It will aid you, the superintendent's office, the principal, and any others who have occasion to handle school papers.

At the beginning of a new school term it is necessary for teachers to explain the heading desired and reason for using it. The students will see the reason for cooperating, if they realize the importance of plain neat headings and that they will aid

others and also give them a better grade.

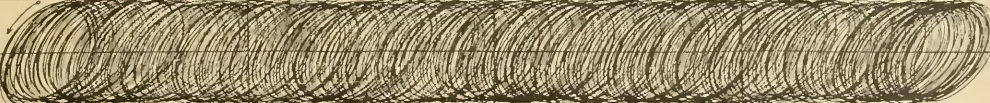
I give a "free lesson" on writing headings, and signatures. The pupils select in their manuals the lessons containing the capital letters in their names. They practice these letters, and are given individual help where they need it.

The headings are displayed on the bulletin board to encourage the

pupils, and also to keep before them the properly arranged heading desired.

These lessons have always created interest not only in writing headings, but also stressed that there are reasons for improving handwriting.

Perhaps we should show reasons frequently for daily drills. If we did students would show more interest in trying to improve their handwriting.

	
Home address.	
City, State.	
Date.	
This is a specimen of my best writing at this time.	
Your Name	

Roundhand Script

By THE EDITOR

The small letter *i* is the foundation of a number of letters. Notice the similarity between *i*, *u*, *w*, *e*, *o*, and *a*. The turns at the baseline are the same on all these letters. Cover up the tops and see if you can discover the letter by the turns. If you can there is something wrong.

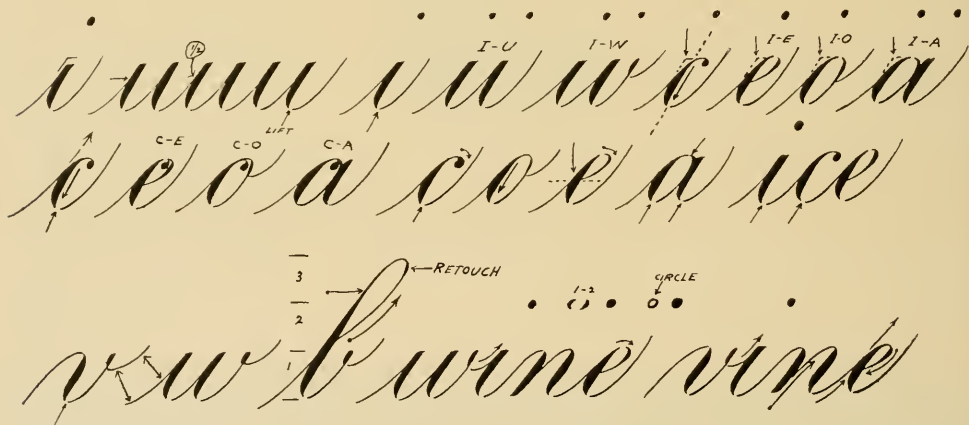
The oval group *c*, *e*, *o*, *a*, etc. should be similar to the *i*. The tendency is to curve the circular stroke too much.

The pen should be raised each time on turns on the baseline. We have intentionally shown these breaks in the copy. In skillful work the breaks are concealed.

Every good *e*, *o*, and *a* should have the same stroke as in *c*. Try converting some of your letters into other letters as suggested in the copy.

Study the finish of *v*, *w*, and *b*. Avoid spreading the finishing part of these letters too much. Study the arrows.

Most students and penmen do not study letter forms carefully enough. We can study letter forms for years and still discover new beauty.



This heading was made by D. BEAUCHAMP, Engrosser, of 219 W. Broadway, Los Angeles, California. To make the curve first draw pencil head and baselines by using a large compass or string. Form a loop in the end of the string through which place a sharp-pointed pencil. By holding the string on the center line with one hand and the pencil in the other you can make any size circle you desire. Be sure to rule vertical guide lines for the lettering; otherwise you will not get them straight.

Supplementary Ornamental Copies

BY

Francis B. Courtney

L. M. Rankin!
Box 742.
Buffalo.
New York.

Study the arrangement of this envelope. See how much snap and beauty you can put into an envelope addressed to The Educator.

*We are all blind until we see
 That in the human plan,
 Nothing is worth the making
 If it does not make the man.*

Ornamental Penmanship

BY



The **G** begins with a horizontal oval. Watch the loop and study the position of the shade. The shade is made with a snappy quick motion. The final oval should be parallel to

the beginning oval. The three ovals overlap making three spaces. Study this style and different styles of the **G** and use whichever style you can make best, or which fits into the

thing you are writing best. Some letters match surrounding letters better than others, and the penman must use his judgment as to which one to use.



The **S** begins the same as the **G**, the only difference being that the point is angular on the second part of the **G**. The downstroke is a compound curve on the **S** with the shade

resting close to the base line. Watch the parallel effect and the size of the oval. Get most of your shade below the crossing.

Make line after line of these letters studying them carefully. The better you make each of these letters the better your page work will be.



The **P** begins the same as the **B** and **R** and a few other letters. It has the beginning horizontal oval with the straight downstrokes which ends with a shade low on the base-line. Draw slant lines and box the letter in in various ways to help you determine the shape. Compare your letters with the copy.

The **B** has two main ovals. Swing

the finishing stroke out to the right of these two ovals. The lower part of the **B** should be shaded. Usually the top contains very little shading. Test your ovals. See if the bottom oval stands up-right. Study the size of the little loop in the center and notice its position. Be careful not to press on the final oval. It should be a nice hairline with no shading.

Study the various styles of the **R**. The **R** is the same as the **P** with the final stroke.

Learn to be observing and persevere with your practice.

Let us see some of your practice work. Working on Ornamental Penmanship is interesting and will greatly improve your Business Writing.



HANDWRITING IN TODAY'S PROGRAM

(Cont'd. from Page 5)

using the English papers. Use any opportunity to encourage better writing.

5. Do you prepare each lesson in advance? Plan some new ideas to work into the handwriting class. Practice the copies yourself.
6. Do you get around and give each pupil individual help? There may be a left-hander or a pupil with a poor position to whom a few words might mean much.
7. Are you sympathetic and patient?
8. Do you subscribe to penmanship and teachers magazines from which you could derive help?

The Editor

RETIRED

Mr. H. G. Burtner, 1415 Pine St., Philadelphia, Pa., who for a number of years has been a teacher of handwriting in the Peirce School, Philadelphia, Pa., has retired from that position and is now engaged in examining Questioned Documents which he states is keeping him busy at the present time. Mr. Burtner has had long experience in penmanship work.

THE COVER

This puritan was thankful because he had a home and a gun with which to provide his family with meat—that good old Thanksgiving turkey. We hope you will be as fortunate.

The drawing was made by H. E. Tashner, a student in The Zanerian.

Mr. Otis Sked, Jr., 1409 Roberdeau Street, Richland, Washington, recently sent us one of his new letterheads. He has combined engrossing, script and flourishing with a small illustration in the center. The work was prepared by Mr. Sked and is very attractive.



Written by G. R. BRUNET, Lord Selkirk School, Winnipeg, Manitoba, Canada, one of Canada's finest.

Constructive Criticism

By E. A. LUFFER

BEGINNING AND ENDING STROKES



In standard letter forms all beginning and ending strokes are based on the oval. An oval as the illustration shows should be in the proportion of

two to three.

The beginning strokes for letters like n, m, v, x, y, and z, are all the

same length, curve and slope. They are all taken from the upper left side of a slanting oval. An over motion is used.



The beginning strokes of b, e, f, h, i, j, k, l, p, r, s, t, u, and w are all the same and are taken from the lower right side of the oval.

The final strokes likewise are developed from the oval. The oval is the basis for the forms of all letters.

An excellent plan is to study the letter i. Master the i finish, and then try to get the finish of all the letters with an under curved finish the same.

1. We are here
and write at the
Our letters will
same color if
pens moving as
easily, all the

Richfield School
Miss Hejduck
United States,
perfect union
domestic

3. This is
my best
while as
Summit &
and striving
a sixth

In example No. 1 the student finishes with a long swing—too long to be neat. The curve, however, is good. Notice the indefinite beginning strokes. The s in same, and the e in easy have an undesirable hook resembling a small c. The movement in No. 1 is, as a whole, wild and uncontrolled.

The No. 2 example shows the end strokes unfinished. The words end with a downstroke cut off near the baseline. This student should study the i finish as shown in the oval and pattern all other similar finishes after it.

Number 3 has fair form to the beginning and ending, but has the un-

desirable habit of beginning and ending with a dot. The remedy for this is to glide into and out of each letter or word with a free movement. The finishing stroke should be made with the pen in motion. The habit of stopping and then pressing on the pen should be discouraged. It looks bad, slows up the speed and is undesirable.

On On On On One One One One
An An An An Am Am Am Am
Co Co Co Co Can Can Can Can

our pens moving a
all the time we are
4. Watchers write

Number 4 shows the student has ended each word with a straight movement to the right. No attempt was made to swing up to the height of the small u. Even the i dots were made with a movement to the right. It appears in writing like this that the writer puts effort into the word, but lets up all effort on the final stroke. There is no beauty in a straight or unfinished stroke.

Examples two to six show little rhythm. Notice also the vertical or back hand slant.

With people of the

Number 7. This specimen, as a whole, was very difficult to read. Many of the letters were unfinished like the e. In some places the e was illegible. The letters are crowded. More space is needed in loops, e's and o's. Spacing in words also varies.

By studying the above specimens of various types of finishes teachers should be able to help their students to improve the beginning and ending strokes.

and welfare,
Blessings of 5.
and our
and establish
the United

arr: n, -
6. The oval
The tall
The top
The low

Number 5 is a crowded specimen. The spaces inside of letters, especially the loops, are crowded. The ending strokes are unfinished. Some end down while others end upward. There is one good finish shown. This student has free enough movement but lacks control and an exact knowledge of letter forms.

Number 6 shows a heavy pressure and lack of free movement. Letter forms generally as well as beginning and endings are indefinite. Number

6 should develop a free swing, a light touch, and a systematic study of letter forms.

The slant and alignment should be improved.

Perhaps it would help this student if he were shown that all downstrokes are the same in slope and should be straight.

Beginning and ending strokes are part of his troubles, but considering that this is a student of about the fifth or sixth grade level some serious effort should be given to improve his writing. It would be too bad to let this student go through life handicapped with his present laborious, hard to read, handwriting.

Uniform beginning and endings

Uniform beginning and endings make writing more beautiful, regular in movement, easier to read, and

gives a systematic look to your work. It pays to be particular with your beginning and endings.

The man who is half trained usually finds that it is the half that he has not that is necessary to make a success.

Left-Hand Writing

NONA KEEN DUFFY, Supervisor of Penmanship—San Diego County

(Reprinted by Request)

About four or five people out of every hundred definitely prefer to use their left hand to their right.

Kilpatrick thinks that most children are only slightly right-handed or left-handed and that few are definitely of one or the other type.

Holfner found more than 6% pure left-handed and another 5% mixed. Jones found 5% pure left-handed.

Holfner reports that he found no relation between hand preference and intelligence and school achievement. Neither was there any correlation between hand preference and vocational interests or emotional stability.

Most experts agree that the child should be allowed to use the hand of his preference. Parents and teachers should under no circumstances make the child feel that in using his left hand he is doing something that is wrong or meets with public disapproval. Teachers and parents should dispose of all prejudice and assume a casual and confident attitude. They should contentedly accept the left-handed child as he is—a normal person.

Innately all left-handed persons are as normal as right-handed persons. The only real handicap he will encounter in life will be the improper attitude of adults and the improper training he receives from adults.

The left-handed child is not doomed to an awkward, difficult and unhappy time of it unless his parents and teachers with whom he is associated make it so.

If the adults with whom he is associated take a cheerful, helpful and stimulating attitude in working with him and create an environment that will not make him feel self-conscious or queer he will be as happily adjusted and as graceful as the children of right-handed preference.

To determine actual left-handedness, parents and teachers should watch closely and see which hand a child uses when he cuts a piece of paper with a pair of scissors, which hand he holds a hammer with when he drives a nail, which hand he prefers to eat with. If he uses his right hand for performing most manual things, then he should be encouraged to also write with his right hand, though he may at first show a left-handed preference.

If not given careful supervision the left-handed writer will acquire writing habits that may ruin his chances of ever becoming a graceful, fluent writer. If he is found to be definitely left-handed he should be taught how to do left-handed writing. He should be required to take a position identical with the other writers except the position of the paper should be reversed. Because he will be writing with the reverse hand his paper should be tilted toward the right, and the left arm held perpendicular to the lower edge. This will enable him to write in the same manner as the correct method for the right-handed children if two things are carefully observed:

Two Important Items

1. So that his hand will not block the view of what he is writing, teach him to hold his pencil an inch from the point. Tell him to hold his pencil "up on the painted part".

2. The other important thing to watch out for is slant. If the down-strokes are always pulled toward the center of the body as right-handed writers are taught to, a vertical or back-handed slant will result. There is evidence that this vertical or back-hand slant is the preferred left-handed slant for some writers. However, very fine writing is accomplished by teaching the child to pull his strokes toward his left elbow and getting the same forward slant that the right-handed people get.

UNDER NO CIRCUMSTANCES SHOULD THE CHILD BE PERMITTED TO HOLD HIS HAND ABOVE HIS WRITING. This is too cramped, too awkward and fatiguing. Apply the same rules for good posture and position that are required of right-handed children: Paper tilted 30% to the right instead of to the left, palm turned down, wrist nearly level.



Correct position of paper for right and left hand.

If the wrist and hand are turned over on the side, this position prevents the hand from sliding across the paper. To accomplish free, easy sliding, the hand should rest on the 3rd and 4th fingers and the hand should slide on the fingernails as though they were skates. Some folks prefer sliding on the joints of the little finger and some prefer sliding on the pads at the ends of the second, third and fourth fingers.

Mobile Elbows

When children are writing, encourage them to keep the elbow moving a little. This will insure a relaxed arm and prevent too much finger movement. The hand should never be permitted to rest on the side or base of the hand. The pen or pencil should be grasped lightly and in a position natural to the writer. The thumb and first finger should not be pressed against the penholder. The first finger should be nearer the point of the pencil than the thumb.

It is not necessary for the pen to cross the knuckle or to point over the left shoulder or left ear. Tell the children to watch and see that their pencils and pens are pointing somewhere between the "elbow and shoulder."

Occasionally left-handed writers show a natural tendency to do "mirror writing". Some believe that it is the natural or spontaneous direction for left-handed writing. These writers prefer to begin over at the right-hand side of the page and proceed toward the left, sometimes making a complete reversal of both letter form and spelling. These children need the service of a specialist, but in the absence of such, about all a teacher or parent can do is to constantly demonstrate writing and reading from left to right and then have the child trace. Reading and writing should proceed together, of course.

Manuscript writing has been found better to many left-handed writers who have been started incorrectly in cursive writing. For discouraged writers usually a change to manuscript writing has the effect of giving early pride and confidence in writing ability.

Manuscript

When all primary children are started in manuscript writing the approach is somewhat different and is practically identical for both right

and left-handed children except they write with different hands; the paper is held straight in front for all, the pencil points up toward the elbow and the writing is all vertical.

The left-handed children must be watched carefully to see that they grasp their pencils and inch or so from the point. If the child should show a tendency to twist his hand the teacher should analyze his total position and find out what is wrong. Incorrect hand position may be a result and not a cause. It usually comes from the hand blocking the vision of the writer and this is caused by the child grasping his pencil too near the point.

At One Table

It has been found extremely helpful to allow the left-handed children of a class to sit around a table together while writing. In this way the teacher can better aid them and they can imitate each other.

A Left-Handed Pupils Club was formed at Forest Park School, Fort Wayne, Ind., that might appeal to other left-handed groups.

There was a time when teachers tried to change left-handed children to right-handed writing. Where the pupils were decidedly left-handed this practice proved a failure in many instances.

Dr. Freeman

Dr. Frank Freeman says: "Some scientists believe that they have evidence which proves that to force a really left-handed person to write with his right hand is injurious to his nervous system and may cause speech difficulty. The safest practice is to try gently to induce the child who uses his left hand to use his right—first at the blackboard and then at the seat. If he yields to persuasion without difficulty it may be assumed that he is not strongly left-handed. If he resists strongly or comes back again and again to his left hand it is better to allow him to use it.

"A great deal of the difficulty in left-handed writing is due to the fact that the child is not taught to take the position suited to the left hand. He places the paper in the position for the right-handed writing and then twists his hand over above the writing or shoves the pen along. He should, of course, place his paper in the reverse position from that required in right-handed writing.

"If a child in the intermediate or upper grades writes fairly well with his left hand, in the proper position, he should not be disturbed. If he writes in the incorrect position an attempt should be made to induce him either to use his right hand or to adopt the correct position with his left hand."

The left-handed child should not be made to feel that he is alone and different but that he is only one of a very large, though scattered, group. Take him into your confidence and make a point of helping him to become a happy, and well-adjusted person. See that he gets satisfaction from achievement with his hands, not only in writing but in other ways also. Let him experience the joy of the artist and the good craftsman, in many forms. Treat him in every way as a normal person and he will respond with normal behavior.

In teaching left-handed children to write, a teacher must avoid forcing him to learn by right-handed methods. If a teacher understands how to teach left-handed writing, her pupils write with as much grace and individuality as children of right-hand preference.

Mr. J. P. Clark, founder and owner of the Clark School, Standard Life Building, Jackson, Mississippi, reports that his school is in a very thriving condition. This school was organized 17 years ago and has been purposely kept small with the finest of rooms and modern conveniences. This has given them a select group of very fine students. They have trained many commercial teachers, along with office workers.

Regular instruction is given in handwriting. We had the pleasure of meeting Mr. Clark, several years ago.

Speaking the truth is one of the most difficult habits to maintain. Truthfulness in speech will always bring a rich reward. There is a great danger of the common practice of neither saying what is meant, nor meaning what is said. Sober and truthful speech requires careful cultivation. 'Let every man speak the truth' is good advice.

Major F. Oscar Anderson,
Devils Lake, North Dakota

Business Institute
Santa Ana, California.

Dear Friend: This school offers a course of instruction that every young man and woman should have for future advancement.

The business methods of this school are equal to those in the best banks and business houses. Our courses of study are practical and complete and our teachers are competent and enthusiastic.

We take each pupil individually, study his needs and build him up to the business man's standard. Consequently when I place him in a good position he can expect certain and rapid advancement.

If interested write for information.

Very truly yours,

D. Johnston.

Lessons in Card Carving and Designs

By J. D. CARTER, Deerfield, Illinois

In this lesson I have chosen a design along the outlines suggested, with the use of the sprayed background.

Many beautiful decorative designs can be made for cards and school decorations on wood, cloth, and paper for useful and instructive display by the spray method.

I think many of you will find it interesting at this time of year in collecting a number of leaves and press them in a book until they are dry and use them in designs for spraying. A very good spraying outfit can be made by using an eight by ten inch picture frame by replacing the glass of the frame with a piece of wire door screen of the same dimension of the glass removed.

When the screen has been secured to the frame take four screws (one and one half or two inches in length) and secure one to each corner of the frame. These screws will serve as legs to keep the frame above and off the design patterns while spraying.

The ink used for spraying should be poured on a sponge in a sponge cup.

Fountain pen ink seems best to use to get a fine and delicate tone.

Colors may be used to advantage.



After the pattern has been located for spraying; place the frame above the pattern then moisten the small stiff bristle brush with the ink on the sponge in the sponge cup. Next rub the bristles on the wire screen above the design chosen using a quick motion to throw a spray.

Continue the spraying until a good toned spray effect has been formed.

Avoid getting too much ink on the brush. Use a medium amount of ink on the brush and work for a fine spray for pleasing results.

GREETING CARDS

Send your friends Penmanship Greeting Cards, Christmas, Friendship, Birthday, Thanksgiving, Easter with bird, script heading, a 4-line verse in ornamental writing on each card and a bird-design envelope. Money makers for penman. Send 35c for sample set of six Christmas cards with envelopes and full details.

T. M. TEVIS, BOX 25C, Chillicothe, Mo.

SUPERFINE

Send one dollar and receive some of the finest penmanship you ever saw, suitable for framing.

E. AUSTIN JONES

3101 Hutchinson Street
Fort Worth, Texas

*Study, hard work, and perseverance and
through attention to business eventually
bring their reward.*

T. J. Courtney

J. P. Savallo

QUESTIONS AND ANSWERS

QUESTION:

"I am in need of arguments for supervision in handwriting to be presented to a group representing a city of over 50,000 people."

The above question was sent to us and is one in which many people are interested. Perhaps our readers can help to present arguments in favor of supervision which can be used by others striving to get more supervision.

A year's subscription to The Educator will be given to anyone whose answer to the above question is published in The Educator.

WHO STICKS HE WINS

By GUY LOCKWOOD

Who sticks, he wins, he cannot fail,
'Tho others work to no avail
Who but half works, and tire soon,
Who sticks he works from morn 'till noon,

From noon 'till evening, and the sun
Still sees his planned out work undone,

So he works on into the night,
Nor does he slight, but does work right;

Who sticks, he wins, when others rest

He still is working at his best,
He concentrates, he holds his mind
To task he's doing, not inclined
To mentally rove about, he holds
Himself to task and thus unfolds.

Who sticks, he wins, all things some-day

Are bound to come along his way,
They do not come at once, I know,
But start to come, as he to grow,
One small weak wish will never bring
To have to hold, one single thing,

But when the soul has strong desire,
It sets the very universe afire
And all things answer to its call
For soul is ruler over all.
'Tis not enough to merely say
'I want something to come my way'
Mere selfish 'wishing'-takes no soul
Towards a high and worthy goal.

The sticker wins, at any cost
He pays the price, no time is lost,
He digs and digs, begrudges time
That's lost to those who do not climb.
But bother others on the way
Towards the heights, of him they say-
"He is quite rude", quick spoken,
gruff!"

(Of such as these there are enough)
The sticker wins, he may not be
What some would call "good company",

He hasn't time for useless chaff,
To sit around and gab and laugh.
He's on his way, a way that's right,
Some day to others he's a light.

The Reading Clinic

Department of Psychology

Temple University

Philadelphia (22) Pennsylvania

ANNUAL SEMINAR ON READING DISABILITIES

Feb. 3 to Feb. 7, 1947, inclusive.

The 1947 Annual Seminar on Developmental Reading will be conducted by the Reading Clinic Staff, Department of Psychology, Temple University, from February 3 to February 7, inclusive. Lectures, demonstrations, and discussions will be used to develop the central theme: **Differentiated Corrective and Remedial Reading.**

Topics for successive days are:
Approaches to Analysis of Reading

Disabilities, The Analysis Program, Case History, Social and Emotional Correlates, Physical and Neurological Factors, Capacity for Reading, Reading and General Language Achievement, Classification of Reading Problems, Remedial and Corrective Procedures. The activities of the Institute will be differentiated to meet the needs of classroom teachers, remedial teachers, school psychologists, supervisors, administrators, neurologists, and vision specialists.

Nationally known specialists in reading and related fields will conduct the seminars and demonstrations.

Enrollment is limited by advanced registration. For copies of the program and other information regarding this one-week Institute, write to Dr. Emmett Albert Betts, Reading Clinic, Temple University, Philadelphia 22, Pennsylvania.

Reading and 'Riting go hand in hand. Reading is necessary to acquire knowledge and handwriting is necessary to pass on to others the knowledge one acquires. Without both one is handicapped. It would be timely and fitting if handwriting were given consideration in connection with reading.

Illegible writing is a discredit to education, costly in business and an inconvenience to those who try to decipher it.

Raymond A. Kasten, of 3315 Lowell Avenue, Los Angeles, 32, California, one of our faithful subscribers paid us a visit recently and stocked up on some penmanship supplies and enthusiasm.

A Signature by Mr. P. Z. BLOSER.

GUESS WHO

THE MADARASZ SIGNATURE CONTEST

SEPTEMBER SIGNATURE

At this writing no person has sent in the correct answer to the September contest. That signature is not a genuine Madarasz signature. It was written by a man now dead who enjoyed an enviable reputation as a penman. He was a Zanerian, a Pennsylvania boy, and a fine lad. He was none other than the inimitable C. C. CANAN.

"The Educator"
Zaner-Bloss C.
Columbus, Ohio
(Guess Who Contest)

OCTOBER SIGNATURE

The October contest has brought many guesses. It has been an interesting contest. A. M. Keisling, Route No. 1, Box 441, Madison, Tennessee, writes that he believes "The Madarasz signature in the October issue of The Educator is genuine, for I don't believe that any other penman has ever lived who could imitate it so faithfully."

Mr. Keisling is a fine penman and doubtless a good judge of human nature. You will recall some of Mr. Keisling's work in The Educator. If we remember correctly it had many characteristics similar to those found in Madarasz's work.

One of the first guesses came from one of the students in The Zanerian who declared it to be an imitation and gave the name of the penman who wrote it. At first we were inclined to rule him out of the contest for fear of some unfair advantage he might have, but since your editor told no one the answer we decided to give him at least honorable mention. He's a skillful youngster just out of service and studying penmanship and engrossing here at the Zanerian under the G. I. Bill along with a number of other boys. Keep your eye on this young man. His name is C. J. Costaras and you will possibly see some of his work before long.

J. Authur LaRoche, a policy writer, engrosser and penman in the New England Mutual Life Insurance Company of Boston, gave the first correct answer by mail. Congratulations boys on your keen observation ability, and better luck to those of you who were not so accurate in your guesses.

This Madarasz-like script was written by J. A. LaROCHE, winner of the October contest.

THE AUTHOR OF THE SIGNATURE

Yes, we have a young man living today who had the ability to write that signature. He is J. A. Francis of Portal, North Dakota. Let's all congratulate him. Send him a card. Perhaps we can get more information about him for a future number.

If you can make a close imitation of the Madarasz signature send your efforts to The Educator and help the contest.

NOVEMBER CONTEST Closes November 30th, 1946

A copy of the Zanerian Manual of Alphabets and Engrossing will be given to the first correct guess as to who wrote the following Madarasz signature. This may be a genuine Madarasz signature.

J. Madarasz

HIGGINS RELEASES NEW PROMOTIONAL ITEM

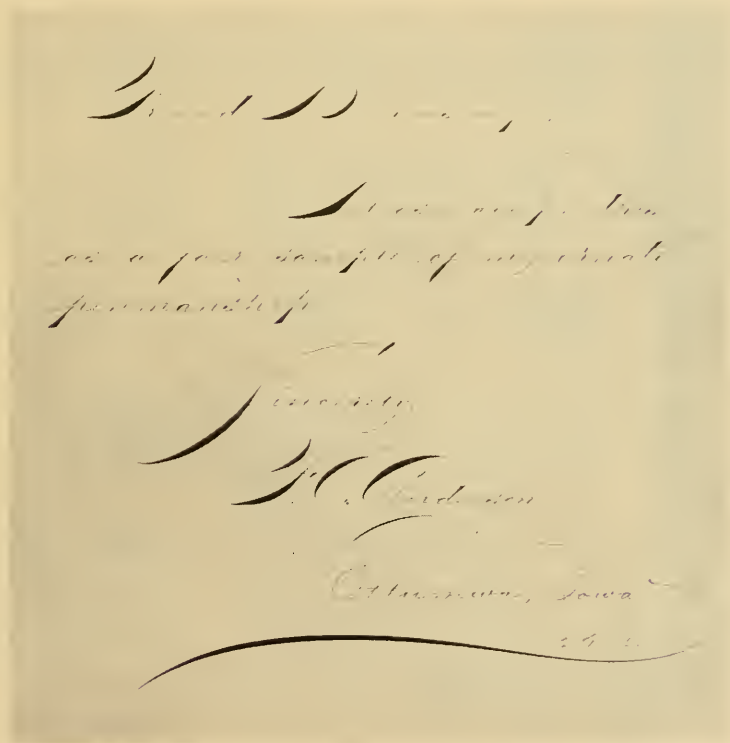
Higgins Ink Co., Inc. are releasing a new item which they believe will have the highest sales promotional value of any cardboard article ever introduced in the stationery, drafting supply or artists' material fields. The item is a cardboard bottle base for Higgins famous $\frac{3}{4}$ oz. drawing ink desk bottle. The non-tip bottle base, as indicated in the photograph, is a natural adaptation of Higgins color card. Egmont Arens, noted industrial designer, originated the color card familiar to the trade for many years. The "pie cut" lines which indicate primary and secondary colors in the



wheel of Ostwald's psychological colors suggested to Higgins Ink Company that if the lines were scored the card could be used as a bottle base.

From there it was a short step to alter the design slightly and devise the present cardboard novelty.

Due to the expense of printing 18 separate authentic colors, the cost of the card will be shared with Higgins dealers. The dealers imprint will appear at the bottom and, as shown on the photograph, the sales aid will constantly be in front of draftsmen and artists telling them what drawing inks they require and from whom they should be secured. The back of the card bears the same valuable directions which now appear on Higgins standard card and the top of the new card is punched to permit use of a thumbtack to hold the bottle base on inclined drawing boards.



This specimen was written by MAJOR F. O. ANDERSON, 213 Marquette Avenue, Minneapolis, Minn.

This **C**ertificate
of **M**arriage
Certifies That

on the twenty-ninth day of May, in
the year of our Lord One Thousand
Nine Hundred and Forty-three,

Mary **W**ard **H**urner

and

Jewell **L.** **B**ethel

were by me united in

HOLY **M**ATRIMONY

at Camp Van Dorn, Mississippi, acc-
ording to the Ordinance of God and
the Laws of the State of Mississippi.

Edward W. Eaves
Chaplain

Alex. J. Lindsey
Witness

Designing and Engrossing

By E. L. BROWN

Hello everybody! No, we have not been on a vacation, on the contrary, we have been very busy making diplomas, teaching and painting on Maine's rockbound coast. However, we are back in the studio again for a time, and I am glad to pick up pen work as a change from brush work.

We are presenting a bit of off-hand work for a starter. Flourishes are

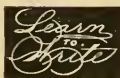
quite popular now in Commercial advertising. The design shown in this connection has considerable dash, color values and balance as well. This style of pen work is coming back into its own and our advice to young penmen is to master this style of decorative pen art. Note carefully the arrangement of shades and fine lines, and see that the massing of lines is equally distributed to right

and left of center line to give the design proper balance. The birds are placed properly to maintain balance and harmony. Few if any pencil guide lines were used, although this preliminary is allowable, but pencil lines should be followed only in a general way. The specimen was made entirely with an off-hand movement.

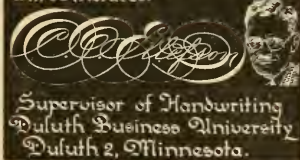


Write for our new Free Book, "How to Become a Good Penman." Enclose 10c for a Professional Pen Point and your name beautifully written. Write today.

THE TAMBLYN SCHOOL
430 Rider Building
Kansas City, Mo.



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A B C D E F G H I J K L
 M N O P Q R S T U V W
 X Y Z June Dyker

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z
 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k
 l m n o p q r s t u v
 w x y z

This is a specimen of my plain business penmanship while a student of Office Training School and striving for a Zaner-Bloser Advanced Certificate.

June Dyker

This attractive alphabet by D. B. JONES was furnished by Major F. O. Anderson. D. B. Jones, as some of our readers may remember, received his training in The Zanerian some years ago, and unfortunately met with a great calamity when he and his young bride were killed in a train accident near his home in Paducah, Kentucky.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF THE EDUCATOR published Monthly, except July and August, at Columbus, Ohio. State of Ohio, County of Franklin, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Parker Zaner Blosser, who, having been duly sworn according to law, deposes and says that he is the Business Manager of The Educator and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
 Publisher—Zaner-Blosser Company, Columbus, Ohio
 Editor—E. A. Lupfer, Columbus, Ohio
 Managing Editor—Business Managers—P. Z. Blosser, Columbus, Ohio
 2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning

or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

R. E. Blosser, Columbus, Ohio
 P. Z. Blosser, Columbus, Ohio
 E. A. Lupfer, Columbus, Ohio

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE

4. That the two paragraphs next above,

giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily publications only.)

P. Z. BLOSSER, Business Manager

Sworn to and subscribed before me this 27th day of September 1946.

Earl A. Lupfer

(My commission expires January 11, 1947.)

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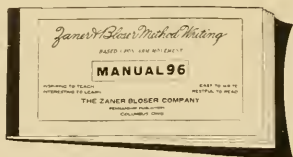
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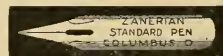
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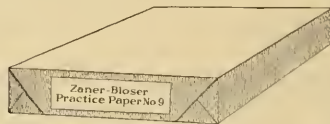
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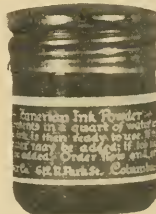
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THE EDUCATOR

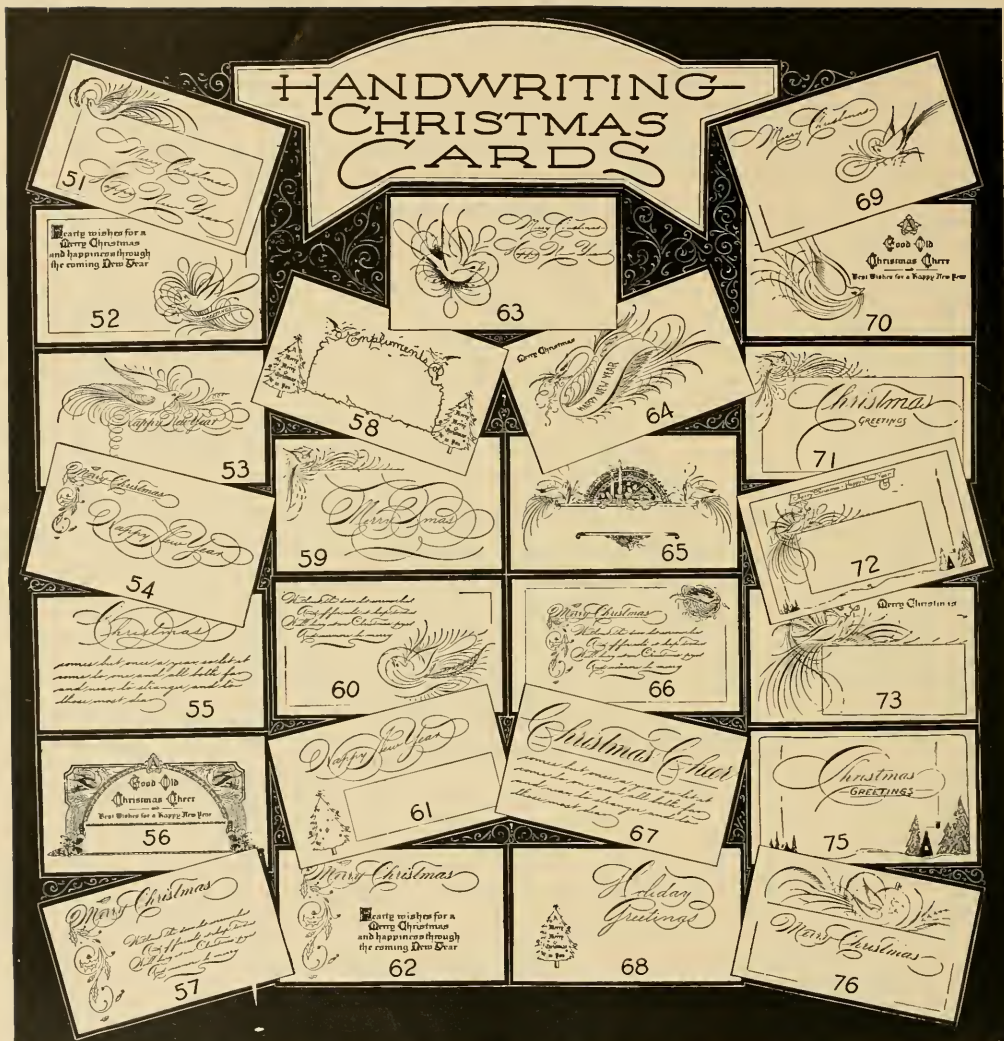


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DECEMBER, 1946

No. 4

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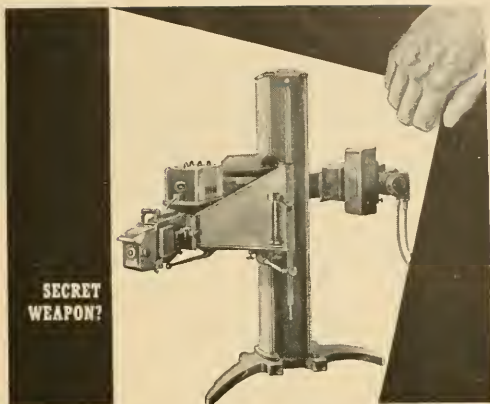
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Because of the importance of
the above message, this
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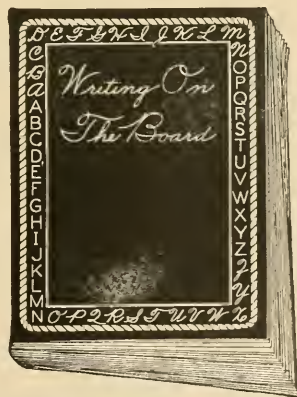
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prosperity be with you
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The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, DECEMBER, 1946

No. 4



CHRISTMAS

"No one now knows the names of any of those who were sheltered in the inn at Bethlehem that first Christmas Eve. Some of them doubtless were important people, for the still proud house and lineage of David were gathered to be taxed at Bethlehem. They must have been a sort thoughtful of their own comfort, though rather indifferent as to others. For none yielded up his warm lodgings to a Galilean wayfarer and his distressed wife. There was no room for them in the inn.

"Only the name of that Galilean wayfarer, the mother and the One cradled in the manger that night have come down through the drifted centuries. The rest do not so much as whisper out of the dust.

"To that birth in the lowly stable the world has paid the homage of its most beautiful holiday. Once each year it is celebrated with carol and cantata and oratorio. There is feasting and the exchange of happy greetings. It is an occasion of especial joy for the children, whose faith is still simple and unspoiled. Gifts are bestowed, for the Wise Men came with gifts of gold and frankincense and myrrh. The poor are remembered with baskets of food. And, for a day, people generally try to live more nearly up to the best there is in their hearts.

"But the carols, the merry greetings and the generous remembrances die away. Mankind turns back to the attitude of those who slept in a comfortable unconcern in the inn that night—and left nothing else to be recollected by. So there is selfishness and poverty, heartache and bitterness, which that attitude can never dispel. Yet the star which led the Wise Men still signals its hope. The Christmas spirit remains a sign and token of what could be if men should put into practice the rule of Him who was cradled in the manger:

"Whatsoever ye would that men should do to you, do ye even so to them."

Thanks to The Flower Grower for the above beautiful expression.

Christmas offers penmen and students of penmanship a great opportunity to use their skill and talent for a good cause. Regardless of your ability you can prepare handmade greeting cards. They may be either simple or elaborate, and they will be appreciated. Next to grasping the hand of a friend is to receive a warm handwritten message from him.

Let us encourage the writing of Christmas cards. Help students to prepare their own cards and address them in beautiful handwriting. That's one way to give your handwriting instruction new life and interest.

Each year we receive hundreds of

cards from friends we have not seen for years and it does something to us. We linger over them thinking of the past and remembering faces of friends. Yes, a lump often appears in the throat or a smile on the face. We appreciate them and regret that we find it impossible to send out cards to all the thousands of friends we'd like to cheer up.

A CHRISTMAS WISH

I wish for the earth on Christmas night

A snowy blanket, soft and white,
And sparkling stars to light the way
For Santa and his reindeer sleigh.

I wish for homes, on Christmas Day,
The cheerful sound of greetings gay—

The rainbow gleam of Christmas trees,
And windows dressed with holly wreaths.

I wish that every child may see
Some longed-for gift upon a tree,
And with a shout of wild delight
Go take it down, and hold it tight.

I wish for people of the earth,
Who celebrate the Christ Child's birth,

That hope and peace may come to stay

Within all hearts on Christmas Day.

Anonymous

— The Editor

THE EDUCATOR

Published monthly (except July and August)

By The ZANER-BLOSER CO.,
612 N. Park St., Columbus, O.

E. A. LUPFER.....Editor
PARKER ZANER BLOSER.....Business Mgr.

SUBSCRIPTION PRICE, \$1.50 A YEAR

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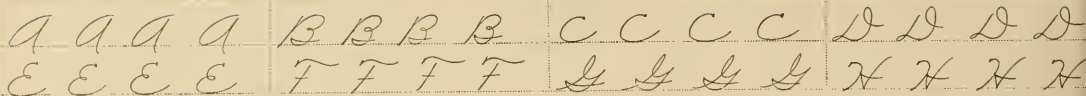
Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.

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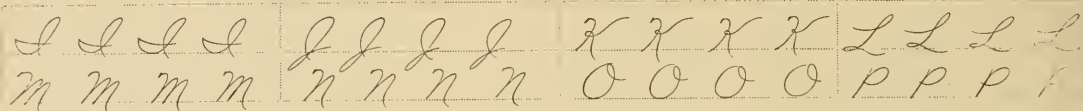
THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

BUSINESS WRITING

By THE EDUCATOR STAFF



It is advisable to do some review work at frequent intervals. The copies herewith are given for review of capitals.



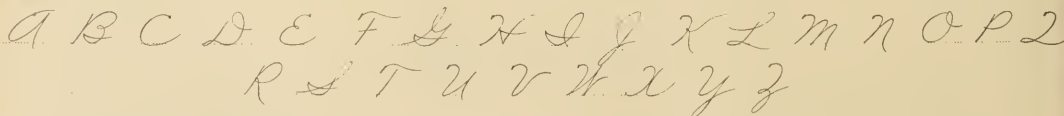
Remember that good handwriting is a matter of knowledge and skill. Skill is something which is developed by practice. You must make letters over and over.



Always watch your position and slant the pen towards the shoulder and not out to the side.



Each letter has its own individual form and movement and requires special practice to develop the skill necessary to make it well. Consider the skill of a baseball player. He first plays ball on the backyard lot. That is where he gets his first training. Next is on some amateur or school team and then he gets into a small league. Then someday he becomes a professional in a big league. Have you observed the way he warms up before each game? That is practice, as was the games he played all along the road up to the big league. Be a big leaguer in handwriting.



Send us a set of capitals and ask for free criticisms.

P P P P P P P P P P P P P P P P
Paris Paris Paris Paris

The capital **P** consists of a straight vertical line and half of an oval. The oval should be half as tall as the letter. You may put beginning strokes on **P**, **B**, and **R**. Always close the **P**. Divide the **P** into two sections and see if your oval covers more than one-half of the space.

In writing the word **Paris** all letters have something special to watch: The top retrace of the **a**, the shoulder of the **r**, the dot of the **i**, and the bottom of the **s**.

B B B B B B B B B B B B B B B B
Bower Bower Bower Bower

The **B**, like the **P**, contains a straight line but has two equal ovals joined in the center by a small loop which does not touch the downward stroke. After making some **B**'s test the ovals by comparing them. If they do not make good upright ovals you still have some work to do. The little loop should slant at about right angles to the downstroke. Before finishing the letter stop and make the final swing. Always stop on angle of that boat hook finish.

In writing the word **Bower** watch the retrace of the **w** and the shoulder of the **r**. Get the **o** rounding and full and never close the **e**.

R R R R R R R R R R R R R R R R
Raven Raven Raven Raven

If you have mastered the **P** and the **B** the **R** should be easy. Watch that you do not crowd the bottom section. It should have practically as much space as appears at the oval at the top. Swing the little loop around the oval at the stem.

T T T T T T T T T T T T T T T T
Tunis Tunis Tunis Tunis

One simple form of the **T** is to make a straight line with a compound flourish cap. The cap can start with a loop or a dot. This is rather a simple style and should be easy to make. Keep the two parts close together so that they look like the **T**.

F F F F F F F F F F F F F F F F
Forum Forum Forum Forum

The **F** is exactly the same as the **T** with the addition of the cross. Make the crossing carefully. Always go back and see if your letters are legible.



The **l** is the same as the small **e** only it is three spaces tall. Keep the backs straight and be sure to keep the loop open and full. There should be plenty of daylight in the **l**. Come down to the baseline straight and get a rather sharp turn at the base. Raise each turn on the base line and measure the width of your turn with those on the copy. There should be no shade on your downward strokes.



The **b** is a combination of **l** and **v**. Check the motion on the retrace. Study the width of the letter. It should be the same width as a small **v**. Never let the dot or retrace touch the main loop, otherwise your letter may look like an **f**.



Here is a variety for the **k**. Many people prefer a loop. See what you can do with this letter. Study the second part. It contains a small oval and the second part can be made with a straight downstroke. Don't get in a hurry with the second part.



The **h** and the **k** are very similar. The only difference is the little loop at the top of the **k**. Be sure you get your turns on the top of the **h**. After trying this style of letter make some with full three spaces loops then use whichever you can do best and whichever looks easiest to write.



The **j** is a beautiful letter and easy to make. You have to be careful not to make the **j** taller than following letters. Always dot the **j** as you would dot the **i**.



The **y** has a loop the same as the **j**. Be sure to get the turns on the first part of the **y**. Check your turns with the copy to see if they are as round and also be careful not make the **y** too wide. Loop letters should usually extend down halfway to the next line.

Causes of Handwriting Defects

NELLE M. ATSBERGER

Field Supervisor of Zaner-Bloser Co.

Defective handwriting and its causes are indicated below. It is suggested that the defects be removed by removing the causes.

Defect:

1. Too much slant.

Cause:

- Writing too close to body.
- Paper slanted too much.
- Hand turned on the side.
- Swinging from wrist, and not moving the muscles of the arm.

Defect:

2. Writing too straight.

Cause:

- Paper not slanted enough.
- Pulling penpoint toward right shoulder or elbow.
- Guiding pen with index finger.
- Fingers too near nib.

Defect:

3. Writing too heavy.

Cause:

- Index finger pressing too heavily.
- Wrong kind of pen.
- Motion of thumb.
- Penholder of too small diameter.

Defect:

4. Writing too light.

Cause:

- Pen held too obliquely or too straight.
- Eyelet of pen turned to side.
- Penholder of too large diameter.
- Muscles not moving with enough force.
- Penholder held too lightly.

Defect:

5. Writing too irregular.

Cause:

- Lack of controlled movement.
- Movements of hand too slow or too fast.
- Gripping pen too rigidly.
- Incorrect and uncomfortable position.
- Failure to stop in letters when necessary.

Defect:

6. Spacing of the letters too close.

Cause:

- Pen does not move to the right fast enough.
- More lateral movement needed.

Defect:

7. Spacing of the letters too wide.

Cause:

- Pen progresses too fast to the right.

- Too much lateral movement.

Defect:

8. Letter formation.

Cause:

- Loops not open.
- Loops too wide and high.
- Loops too wide and long.
- Frequent pen liftings.
- Parts of letters missing.
- Parts of letters added.
- Letters not closed.
- Letters with blunt endings.
- Loops where points should be.

Defect:

9. Writing too angular.

Cause:

- Thumb held too rigidly.
- Movement too slow.
- Too much up and down motion.
- Hand turned on the side.

Defect:

10. Size.

Cause:

- Too large—Movement uncontrolled.
- Too small—Excessive finger movement.

84-17-32
 Millersburg, O., May 4, 19
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 Nine hundred four and 00/100 Dollars.
 Value received and charge to the account of
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Introducing Pen and Ink

By MABEL ANDERSON

When introducing ink, an explanation concerning the construction of pens and their use might be helpful.

Up to now the children have only used crayon and pencils. These they could use with little thought concerning pressure, but now they are anxious to use pen and ink as adults do.

One teacher took a few minutes to show her class some pictures of how pens were made—that is, the various stages of pen-making from a flat piece of steel to the finished pen. She called attention to the class that each pen point consists of two nibs, two grooves, and an eye. She showed them that by pressing too heavily on the pen the nibs separate, causing a lot of ink to run down between the open nibs, which causes a heavy line and sometimes blurs and blots. This heavy line is unsightly and prevents speed and ease. She showed how

laborous pressure made writing appear. She also showed the class how delicate pens are, and that by striking them against the side or bottom of the well, or by scraping them against the side, they can easily be ruined.

By dipping carefully, the eye of the pen can be filled and just the right amount of ink can be carried by the pen. She showed how by jerking the pen out of the ink, a drop of ink will hang to the point, and when the point touches the paper, the blot appears on the paper. With the correct amount of ink on the pen, a light uniform line is easy to secure.

This teacher also recognized the fact that children like color. She knew that some of the girls liked blue, red, and other colors. She, therefore, secured a few colored inks and when a girl wore a blue dress,

or preferred orange, she let her use that color of ink. To increase movement and to use the colored inks to the best advantage, this teacher worked out some designs employing movement exercises and letters arranged in attractive forms, and she had the class copy them and to make similar pages of their own. This work was supervised so that it was all done under ideal conditions. Position of the body, hand, pen, and paper was carefully watched. Pen dipping and the proper holding of the pen and holder were given much attention. No paper with blots was accepted.

At the close of the lesson each pen was wiped clean and carefully put away to prevent the point from being damaged. Each child holds his pen in his own way, and wears it at a different angle or slant, therefore, he should have his own individual pen.

December er O D D Dec.

1234567890 Christmas

$$24 + 17 =$$

$$50 - 30 =$$

$$30 \times 4 =$$

$$4,639$$

$$293,614$$

$$348,281$$

Devices

Contributed by a supervisor

LETTER RIDDLES

1. What letter is a bird? j—jay.
2. What letter is a garden plant? p—pea.
3. What letter is an insect you have heard? b—bee.
4. What letter is a drink? t—tea.
5. What letter is an organ of the body? i—eye.
6. What letter is another name for the ocean? c—sea.
7. What letter is a long braid of hair? or What letter is used in a pool room? q—cue.
8. What letter shows surprises? o—oh!
9. What letter is a "has been"? x—ex.
10. What letter is alive like me? u—you.
11. What letter is a measure of length? l—ell.
12. What letter is used by horses? g—gee.

CAPITAL LETTERS

1. Have you ever stopped to note Which letter's like a small sail boat?
2. How many letters sport a cane? There's quite a few that do that's plain.
3. Which letter has a heel and toe And otherwise is like an O? D.
4. Which letter's really quite a clown and looks the same when upside down? X.
5. Which letters loop and curve so fine and gracefully end below the line? L and Q.
6. Which letter starts out just like S and has a boat? (Now you can guess.) G.



MARCH OF DIMES
JANUARY 15-30



MOST OF MY SKILL
WITH THE "PEN"
CAN BE CREDITED
TO THE "EDUCATOR"

O. D. Roder, Jr.
EDITOR
Cullman Banner
Cullman, Alabama

This cartoon and specimen of ornamental penmanship was made by COVIE LONG, Baileyton, Alabama. This shows how nervous and impatient Mr. Long becomes when The Educator is late.

E. M. COULTER RETIRES

E. M. Coulter, president of the National Business College, Roanoke, Virginia, retired in September.

Mr. Coulter will be succeeded by M. A. Smythe, the vice-president and general manager. His resignation was presented before approximately 800 students.

Mr. Coulter served fifty years with the college. Going to Roanoke in 1896 he became the principal of the commercial department, which at that time had 100 students. Two years later he bought a half interest in the school, and in 1901 purchased the entire stock. In 1909 the school was moved into its own new building.

Mr. Coulter's education consisted of a course in the Kansas Normal college in Fort Scott, Kansas, the Gem City Business college in Quincy, Illinois, and the Zanerian College, Columbus, Ohio. He attended public schools in Missouri and in Pittsfield, Illinois, where he was born.

The school has trained 30,000 stu-

With kindest regards, I remain

Cordially yours,

E. M. Coulter
President.

dents. The fall enrollment this year is 1,000. One can easily see what a busy life Mr. Coulter has led, and that he deserves to enjoy a long period of retirement.

Besides his work as president of this large and prosperous school, he devoted much of his time to penmanship. He was known throughout the country as one of the finest ornamental penmen. More than any one thing contributing to the success of the large enrollment of the school was perhaps Mr. Coulter's time spent

on addressing thousands of envelopes in his matchless ornamental penmanship. These envelopes were sent throughout the country where they attracted many students to his school.

Mr. Coulter married a girl who came to his school to teach shorthand in 1902. So, romance, hard work, and fine penmanship has been Mr. Coulter's life routine for half a century. Congratulations and best wishes.



This dashing ornamental alphabet was made by J. E. LESTER of Wapella, Illinois.

PROMINENT EDUCATOR AND WIFE DIES

Mr. and Mrs. W. S. Chamberlain died within twenty-four hours of each other. Mr. Chamberlain was an executive of the Eaton & Burnett Business College at Baltimore, Maryland. He was one of the outstanding penmen of the country. For more than half a century he engrossed diplomas granted by the Johns Hopkins University and Western Maryland College.

As his middle name indicates, Mr. Chamberlain was related to the famous Platt R. Spencer, originator of the Spencerian system of handwriting, which was the outstanding system of handwriting used in the public schools during the days of the Spencer's and other famous penmen.

Spencer, as most of our readers will recall, conducted a log cabin school house at Geneva, Ohio, where many of the famous penmen like S. S. Packard and others were trained.

Mr. Chamberlain was born in Sullivan, Ohio, and attended Oberlin College, where he spent five hours a day learning the penmanship art.

Upon graduation he became penmanship instructor at the college. It was here that he became acquainted with, and gave some instructions to the late E. W. Bloser.

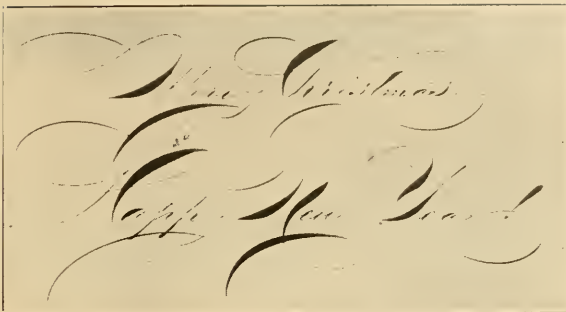
Several years later he moved to Wilkes-Barre, Pennsylvania, where he joined the faculty of the business college.

He moved to Baltimore in 1891 where he became a teacher in the Eaton & Burnett, which school he has served continuously ever since.

Mr. Chamberlain taught bookkeeping, shorthand, business courses, and penmanship. Subsequently he was made secretary-treasurer of the school. In 1942 he became vice-president, and in February of this year he was elected chairman of the board of directors.

The marriage of Mr. and Mrs. Chamberlain culminated a college romance begun when they were undergraduates at Oberlin College. They are survived by three children.

The Educator will miss Mr. Chamberlain, for we frequently received specimens and communications from him. He was an outstanding educator penman and engrossing artist.



Greetings from the pen of J. A. FRANCIS, Portal, North Dakota.

A very fine specimen in roundhand and lettering has been received from **Hugh Sharp**, 301 Courthouse, Louisville, Kentucky. Mr. Sharp is a busy court stenographer and his only instructor has been the Zanerian Manual of Alphabets and The Educator. Mr. Sharp is to be complimented on the exceptional skill which he has developed. We doubt whether there is another court stenographer in the country who can equal his skill.

Mr. G. S. Cobb, a Government employee of 414 Sixth Street, N. W., Washington, D. C., recently sent us some of his ornamental penmanship. While Government duties have kept him very busy in recent years he has still found time to devote to handwriting. We congratulate him upon his skill and hope to have the pleasure of seeing other specimens from him from time to time.

PIERCE SCHOOL

One of our Zanerian boys is now teaching accounting, business organization, penmanship, etc. in the Peirce School of Business Administration at Philadelphia, Pennsylvania. He is **John C. Kliever**.

Writing is, primarily, a means of communication or of record; and, therefore, should be just as clear to the reader as to the writer.

*Henry Hamilton Smith,
Peirce School,
Philadelphia, Penna.*

Mr. Smith is with the Peirce School in Philadelphia, Pennsylvania.

Roundhand Script

By THE EDITOR

ROUNDHAND

Spacing in Roundhand or Engrosser's Script is one of the important qualities. If you do not have good equal spaces your work will not have a pleasing appearance. Study the space inside the o. It is two-thirds as wide as tall—an oblong shape. Get your spaces in the turns all the same size and proportion as in the o. Notice the spaces in the angles which should all be the same in size.

Usually the average person considers spacing only by comparing downstrokes, however, all spaces between and in letters should be considered. Spaces in loops should be same or nearly so. Become a careful student of spacing.

The more uniform you can divide up spaces in any kind of pen work the more pleasing the result will be. Avoid large open spaces and also crowded spaces. Study good work, then carefully examine your work for irregularities.

Each word should appear as a solid unit. To get this effect requires skill and skill is acquired by first learning what good spacing is, then doing a lot of practice.

One good way to study spacing and letter forms is to occasionally turn your practice work upside down and examine it. For instance the u should be similar to the n, and the h similar to y.

Study the difference in spacing between the turns in business writing and the turns in roundhand. Business writing reaches out to the right with a freer, wider swing; while in roundhand the turns are solid and compact. In business writing there are two slants, upslant and down-slant, while in roundhand the slant of up and downstrokes is almost the same. We call your attention to these small details so that you may become more careful and thorough in your study.

You can profitably spend half your time in analyzing and studying good accurate work and the other half in practice. Practice which has no definite purpose and is haphazard is a waste of time.

We have known persons who have spent years of practice without making very much progress. Again we recall men like W. A. Baird, L. L. Field, A. M. Grove and other prominent script writers who quickly reached the top with much less practice, but who were careful students.

Yes we would like to see more script from some of the prominent script writers.

spaces even
o a u n m w
i u n m w a

Supplementary Ornamental Copies

BY

Francis B. Courtney

J. H. Bain. C. C. Oliver

B. C. Flower

Make each of your letters appear to rest on the base line. In practicing it is a good plan to use practice paper with ruled base lines.

There! little girl; don't cry!
 They have broken your heart, I know;
 And the rainbow gleams
 Of your youthful dreams
 Are things of the long ago;
 But Heaven holds all for which you sigh
 There! little girl; don't cry!

Ornamental Penmanship

BY



The "Capital Stem" has been a favorite with ornamental writers for many years. Today it is not used quite as much as formerly, but you should master it. It can be used to advantage on many letters, especially on T, and F.

Study the compound curve. It begins with a hair line. The shade

should be low, resting on the base line. Snap it off quickly and end with a hairline. The oval is almost horizontal. A slant of five to ten degrees is about right. Keep the ovals full and free from flat places and kinks. Kinks denote too much finger movement or too slow a motion.

Use mainly arm movement on

capitals and flourishes. Study the location and shape of the cap. It too is a compound curve and should fit over top of the stem in such a way as to appear to be part of the letter. Getting the cap too far away makes a separated, weak looking letter.

Study the variation of forms of T and F. Get parallel effects.



The T, F, H and K group as presented begins with a horizontal oval. Do not raise the pen at the top. The second part should start down with a straight line and swing gracefully to the left into a quick snappy shade.

Pick the pen up while in motion. Also the pen should be traveling in an oval direction.

The cap of T and F should be a trifle higher than the oval in order to get a pleasing right angle crossing.

All crossings should be at right angles or as near so as possible.

Make a study of crossings.

The second part of H should be made starting up at the base line. You can avoid a shade, get the up-

stroke straight to start, and a graceful curve at the top easier by going up in place of down. Make a study of the final part and the proper way to connect it to the first part. The third example is less desirable as it leaves the letter disconnected.

The top and bottom parts of K

should be even. Tie the two parts together by looping around the stem.

If you will send some of your work to the Educator with return postage and ask for a few criticisms we will gladly help you.

Ornamental is the beautiful style of writing almost every one admires.

Christmas is a good time to use ornamental penmanship. That is one of the times when a little extra beauty is especially appropriate and appreciated.

Make your own Christmas cards, or at least address your envelopes in ornamental.



The first stroke in W can be used in making many of the letters. Get the loop full and graceful. It starts with a curved hairline. Get a parallel effect between the downstrokes. Swing down to the baseline and snap the shade on the baseline the same as if you were cracking a whip.

There are six different beginning strokes. Master all of them and use whichever fits into your design best.

Study the spaces in the W. They should be uniform in width. Curve the final stroke. It is part of a large oval. Get that shade low on the baseline. Keep away from the shade with the second part.

The X is made with a beginning stroke the same as in W. The second part is much like a C. It is probably best for legibility to use the fourth or last style.

Care must be used in joining the two parts in the center. Study each form carefully. There is much to learn by analyzing and studying the forms of letters. You can always find something new and interesting if you search for it.

The Z begins the same as the W and X. The six different beginning strokes on W can be used not only on the Z but on many other letters.

Keep the shade of the Z high. Very little of the shade should extend down into the loop on the baseline. Try to get a loop at the baseline which is not too flat. It should stand up on end. In order to get this loop you will find it advisable to raise the pen at the baseline after making the shade. Watch the slant of the large loop below the baseline.

In the U, Y, and V we introduce a shaded compound curve. Give this shade special attention. The other parts of the U are the same as parts of other letters, for instance, the retrace part is exactly the same as in the capital A. The finishing oval is also the same as in A or any of the other letters.

Try to get equal spaces. Study the spaces between strokes. At no place should you crowd lines together.

Constructive Criticism

By E. A. LUPFER

In manuscript writing, the same as in any type of lettering or pen work, spacing is very important. We have four examples of poor spacing on the accompanying illustration. All of these defects could be easily corrected.

In the first place, the teacher should describe proper spacing to the class using whatever methods or devices at her command.

To begin with, each word should appear to the child as a picture or unit. In the first example this part is carried out very well. The spacing

in and between letters is very uniform. The spacing, however, between words is entirely too wide. This makes the work scattered and not easily read. This child should be shown that by leaving just enough space to insert a letter between the words he would get the proper spacing.

In the second example the student has crowded the work all on the left side—a very common tendency. To correct this the attention should be called to the size. The small letter "a" should be a full space high, extending from one blue line to the other. These sentences should fill the entire line, and this student will have

no trouble in doing this when the proper size is followed.

The third example is crowded between letters in the words. The left part of the word "school" is well spaced, but the word "New Hampshire" is very difficult to read because of the crowded condition between letters. Notice how certain letters run together.

In the fourth example the letters in the words are spaced too wide apart, with not enough distinction between the spaces in the words and between words. The two words "dog ran" appear as one word. Spacing of this kind becomes very confusing and makes reading difficult.

I * have * a * bird.

I have d bird
He likes to sing.

X

North * in * der * School

The dog * ran.

WHO DOES A TASK AND DOES IT WELL

—Sonnets Of Life—

He Only Grows Who Ever

Does His Best—

Who does a task and does it well, may feel

A certain pride in work accomplished, more

May know his soul has grown, I will reveal

Herewith the law of growth, please scan it o'er

And if you find yourself out of accord,
And fundamental principles at stake,
The time and effort you can well afford

To strive to live the law, for your own sake,

He only grows who ever does his BEST,

Who ever strives to reach the highest goal

To THINK and work, to work and think, the test,

And who so does, he is a growing soul,

Full many work, but do NOT THINK, their time

Oft wasted quite, to do so is a crime.
A Crime Against Himself—

Who does a task and does it ill commits

A crime against himself, he loses most,

Some power within himself in judgment sits

And stamps as he DOES, and thus the ghost

Of evil deeds and work are much the same,

Both mar the soul and hold it from its goal,

No use at all to try a shift the blame
God is the source, but you must build your soul,

Thoughtless, careless soul that takes no pride

In doing well the tasks that come its way,

But cast out evil seed upon the tide
Which ever brings it back, sometime, someway,

Integrity a word, 'tis well to know,—
The law—we ever reap just what we sow.

A Christmas Card



The above was done in beautiful harmonious colors by PAUL V. ARNOLD, 1217 West 76th Street, Los Angeles 44, California.

A New Series of Flourishes

By F. B. COURTNEY, 12365 Cherrylawn Avenue, Detroit, Michigan



Mr. Courtney has enjoyed the reputation of being one of the leading penmen of the country for a long, long time. When most of us first began and became interested in penmanship F. B. was a master and a leader in the profession which position he has held ever since. It is remarkable the way he retains his skill and steady nerve. If you like this first flourish write to Mr. Courtney to that effect. He will appreciate it, I am sure. Save this specimen, and all of the bird flourishes of this series, and have them for your scrapbook.

PENMANSHIP

is my profession. I have taught over ten thousand to write a better hand. Inspiration copy \$1.00. 12 lessons by mail. \$8.00 Pen written copies. Money back guarantee.

E. AUSTIN JONES

3101 Hutchinson St. Fort Worth, Texas

GREETING CARDS

Send your friends Penmanship Greeting Cards. Christmas, Friendship, Birthday, Thanksgiving, Easter with bird, script heading, a 4-line verse in ornamental writing on each card and a bird-design envelope. Money makers for penman. Send 35c for sample set of six Christmas cards with envelopes and full details.

T. M. TEVIS, BOX 25C, Chillicothe, Mo.

ENGROSSER WANTED

Young man with some experience, ambitious. Good chance for advancement. Write at once to BOX 652

c/o THE EDUCATOR
Columbus, Ohio

OBLIQUE PENHOLDERS

The opportunity is offered all who wish to acquire MASTERY OF CONTROL in handwriting with the least effort and little expense. The finest qualities are:

1. "STRAHM 'SPECIAL'" Compound, Models
2. "STRAHM" Compound, Standard Models
3. "STRAHM" Compound, Crow Quill Models
4. "STRAHM" Compound, Long Round Models

All handmade designed for beginners of handwriting and professional penmen. Prices right. Send for FREE circulars.

Address: F. L. TOWER, 601 W. Pleasant St.,
Hammonton, New Jersey

EDWARD C. MILLS

Script Specialists for Engraving Purposes
P. O. Drawer 982 Rochester 3, N. Y.

The finest script obtainable for model illustrations for bookkeeping texts, business forms; works on correspondence, arithmetic, and for readers, spellers, etc. By appointment only.



Send me your order. 40c a dozen, postpaid
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R. D. 1, Ringoes, New Jersey

Practical Engrossing



Boston Chapter

A·F·M

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Carl H. Wiedemann

1946

World War II

IN

Memoriam

Harold A. Bond, Jr. Oscar B. Colley, Jr.

Robert B. King Edward M. Tobey

Tracy F. Woodman, II

Dedicated to the memory of
our men who made the
supreme sacrifice
to preserve our
way of life.

H. C. RICE

Executive Mansion, Washington,
November 21, 1864.

Mrs Birby.

Boston, Mass.

Dear Madam: I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
Abraham Lincoln.

LESSONS IN CARD CARVING AND DESIGNS

By J. D. CARTER, Deerfield, Illinois

Beautiful Christmas Cards can be made by a combination of card carving, pen and ink, brush and splatter work.

Lay out the design in lead pencil and carefully sketch it in, erasing and repencilling until you get it as you want it. Next cut out the design which is to be sprayed or splattered. This shield is then placed on the carefully pencilled design and is used to protect from spray parts not supposed to be sprayed. For instance, you can make your greeting card spraying the borders or you can cut out any type of design you desire. The accompanying design suggests how to use circles, flowers and so forth.

Use a combination of pen and ink, pencil, water color spraying, and your pocket knife.

When spraying, any color ink or dye can be used.

In spraying be careful not to use too much ink. The spraying can be done with an expensive spray outfit or can be done by using a piece of wire screen and a stiff tooth brush. The tooth brush is dipped into the color and is rubbed quickly back and forth over the screen which throws a mist.



WHO THINKS NOT AS HE WORKS WILL MEET DEFEAT—

To work, is not to move your hands
and feet,
Or strike your fingers on a keyboard
plain,
Who THINKS not as he works will
meet defeat,
And on his character will leave a
stain,
Who kills another person does a
crime,
But murder is not all, of crime be-
ware,
And e'en at that, full many murder
Time,
And cripple Hope and Joy, so have a
care,
To do it RIGHT, to ever do your best,
To THINK and THINK and strive to
have it good,
This is what counts, this ever is the
test,
This means development and master-
hood,
To do less than your best means not
to grow,
To lose out in the race — and little
know.

—By G. H. Lockwood

A. Merry Christmas & Happy New Year



FROM SAN JUAN.

The following interesting letter was received from one of our subscribers and correspondence students, who has been doing a big job educationally for the government. We believe our readers will be interested in it.

APO 851, DCPO
c/o PM, MIAMI, FLA.
16 October 1946

Mr. E. A. Lupfer
Editor, The Educator
Columbus, Ohio

Dear Mr. Lupfer:

The "open letter" from Mr. V. M. Rubert in the October issue of The Educator interested me very much, because that was the first and only National Commercial Teachers Federation meeting that I have attended. I was teaching at Braddock, Pa., High School, and left Christmas morning so as to be there early. The convention was held at the Sherman Hotel in Chicago.

I, too, got a great thrill out of seeing the "old guard" mentioned by Mr. Rubert, and in addition, R. H. Peck wearing a "swallow tail," and H. E. Read of Lyons & Carnahan. Ward Ireland, inventor of the Stenotype was there; also C. A. Faust, the long-time treasurer of the association, and A. A. Davis of the A. N. Palmer Co. The Gregg Federation

held its meetings during the same week in the nearby La Salle Hotel.

F. E. Lakey "kidded" me because in the exuberance of youth I had joined all the various sections—I think five in number and was quite bedecked in ribbons denoting membership.

The most interesting experience of the meeting to me, however, was based upon the following: When I was a young boy on a farm in the Nashwaak Valley, New Brunswick, Canada, I came across a magazine "The Western Home Monthly" published at Winnipeg, Manitoba, and containing an advertisement of a school of penmanship. I answered the ad, became thrilled at the beautifully written circulars sent to me; took a correspondence course; later went to business college and gradually got into teaching penmanship.

During that convention that Mr. Rubert refers to, I thought of my early experience in penmanship and how I got started, and the evening of the banquet I asked someone if he knew of a certain party from Kansas City, and he said: "yes, he is sitting right over there." So the real thrill to me was to go over and meet and chat with C. W. Ransom who gave me my little start in Penmanship.

Since then, penmanship has ever been an interesting, and at times a profitable side line. My work on resolutions, testimonials, etc., have gone to the White House, the King of England, Lady Astor, and to Masonic bodies in various parts of the world. I have qualified as a handwriting expert in city, county and federal courts; had many interesting cases, and have only lost one case in court.

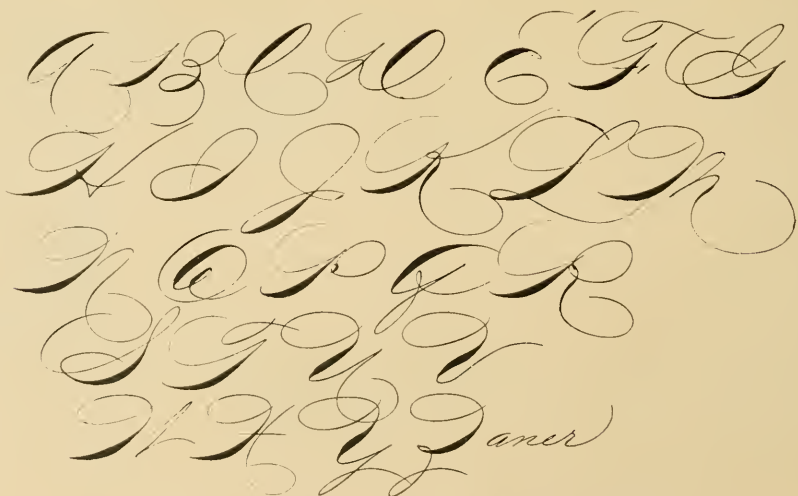
At the present time, I am Director of Civilian Training in the Antilles Theatre of the War Department. With headquarters in San Juan, Puerto Rico, I am responsible for the training programs of some 20,000 civilians scattered over twenty bases, from Jamaica to French Guiana in South America.

Another thrill I got the other day was in visiting the Carnegie Library here in San Juan to discover several complete volumes of The Educator, which I enjoyed no end.

Of course I am doing no pen work down here. I travel a good deal; have no equipment nor opportunity to practice, and I am entirely "out of hand." I hope, however, to get back to it some day.

Yours sincerely,

George L. White
Chief, Training Branch



An alphabet by V. E. SARFF, 309 South Milton Avenue, Whittier, California.

GUESS WHO

THE MADARASZ SIGNATURE
CONTEST



Who wrote this signature? It is skillful and perhaps written, who knows when. In trying to figure out who the penman was who wrote this keep in mind that most skillful penmen imitated Madarasz' signature. In checking through some of Madarasz' signatures we find that he wrote his name in many different ways. Sometimes joining and sometimes disjoining the L and the M. In most cases he used the little accent mark over the a and at other times he did not.

To the person, outside of the Zaner-Bloser Company and The Zanerian College, sending in the first

correct name of the penman who wrote this signature we will give a copy of Madarasz' famous book on Ornamental Penmanship. Contest closes Dec. 30.

The winner of the November guessing contest was:

George W. Kuhne
Lawrence National Bank
Lawrence, Kansas

Other correct guessers were:

R. C. King
W. A. Hendricks
J. Arthur LaRoche
J. M. Southworth
P. A. Jenkins
E. J. Carroll

I thank you very much, Mr. Lufper, for the beautiful Madarasz book just received, as a present in the Madarasz Guessing Contest. I've been reading the Educator for almost 35 years, I wouldn't want to be without it!

Sincerely yours,

Je. Arthur LaRoche

The above taken from a postal card received from Mr. LaRoche, winner of the October guessing contest.

GOOD PENMANSHIP

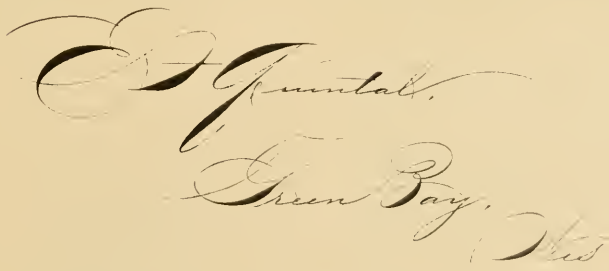
A little advertisement appearing in a local newspaper reads in part as follows: "CLERK - TYPIST — Wanted accurate experienced typist and good penmanship."

Quite often advertisements appear in the daily papers demanding office workers to write a good hand. This is no doubt due to the fact that many office people do not write legibly and neatly, and that business men have had considerable trouble and loss of money in this respect.

Protect Your Home from TUBERCULOSIS



BUY and USE Christmas Seals



Here is a snappy bit of ornamental penmanship written by L. MADARASZ. It is worth imitating. Try to get the dash. Even though your specimen may not be so accurate in form if it has dash it will be appreciated by the public.

Pen Flourishing

By T. M. TEV1S, Chillicothe, Mo.

INSTRUCTIONS FOR LESSON No. 3

In this lesson, you are given a bird facing the left. The top design shows how it first may be sketched in pencil. Note that the bird's head is made first by having its bill pointing toward your body and making stroke No. 1 toward your body, and sketches Nos. 2, 3, and 4 are made with finger movement by pushing the pencil away from your body. Then you turn your paper around in the opposite direction and make the strokes that form the back and wings, pulling the pencil toward your body at all times. Then turn your paper around at about the writing position and make the underneath stroke that forms the body by pushing the pencil slowly from left to right. Then make the strokes that form the legs, but do not make the toes yet. Turn your paper around so you will be pulling the pencil toward your body and make the strokes forming the tail. Make the quill, and then add the toes last so you can fit them around the quill. Now sketch the ornamentation in front of the bird.

The bottom design is the finished product which is flourished with pen and ink by going over the pencil sketch. In inking the head, eye, and strokes Nos. 5, 18, 19, and 20 you should trace right over the pencil lines, but in making the long shaded strokes that form the wings, front, tail, quill, and ornamentation in front of the bird, you should start a stroke right over the pencil line, but as you speed up to finish the stroke you will miss it slightly. The pencil lines are guides to show where the strokes are placed, and are not to be traced only in the above mentioned places. Use a free bold arm movement in making the long shaded strokes. The ornamentations around the bird that form a background are made last. These strokes can be added easily without first being sketched in pencil.



INSTRUCTIONS FOR LESSON No. 4

In this lesson you are given two birds facing each other. The design at the top shows how the birds may be first sketched in pencil. Sketch the bird's head on the right first by having its head pointed toward your body. Then sketch the whole bird

on the left by pulling the strokes toward your body with the bird's head pointing away from your body. Then turn your paper around in the opposite direction and finish sketching the bird on the right. Then sketch the main outlines of the ornamentations, beginning just below the bird on the right. Then turn your

paper upside down and make the ornamentation that extends upward just in front of the bird on the left. The pencil lines in this sketch should be made light. Do not attempt to shade them.

After you have completed the pencil sketch, then do the inking and add the strokes that complete the background. In making this design, you will turn your paper around

many times. Part of the time you will have the birds turned upside down. This is in order to enable you to be pulling your pen toward your body at all times.



SPECIMENS RECEIVED

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engrossing, drawings, etc. Fine work has been received from the following:

Mr. David Klein

Box 176, Station D
New York 3, New York

Mr. Irving T. Clark

131 Kingsboro Avenue
Gloversville, New York

Mr. Stephen Simonet

1213 South Fourth Street
Stillwater, Minnesota

P. A. Shoemaker

710 Franklin St.
Williamsport 36, Penn.

J. C. Shepherd

Osceola, Mo.

W. H. Morgan

Raysal Elementary School
Raysal, West Virginia

James T. Maher

Marion Business College
Marion, Indiana

J. A. Vezina

Dept. of Education
Parliament Bldg.
Quebec, Canada

ngrossing * Illuminating Designing and Lettering Testimonials * Resolutions * Memorials

Appropriately inscribed and illuminated on parchment
 or fine paper in either album form or for framing.
 Simple or elaborate in design as occasion demands.

CERTIFICATES, DIPLOMAS INSCRIBED.
 HONOR ROLLS • CHARTERS • INVITATIONS • CONGRATULATIONS
 COMPLETE COMMERCIAL ART AND LETTERING SERVICE • CALL

STELLA BENNETT DENNIS
Artist • Designer • Engrosser

This advertising plate was designed and lettered by STELLA BENNETT DENNIS of 727 Eastern Avenue, Toledo, Ohio. Mrs. Dennis has developed into one of the successful and first class engrossers. We congratulate Mrs. Dennis upon her ability and success.

O.G. MARTZ

SUPR.

NORWOOD

OF

OHIO

WRITING

Mr. Martz is one of the Supervisors of handwriting in the Public Schools, who some years ago during the depression years was transferred to other work, but in recent years has been back into the supervision of the handwriting of the Norwood Schools. Norwood is one city which appreciates good handwriting and gets it.

Designing and Engrossing

By E. L. BROWN

COMMERCIAL OR ADVERTISING SCRIPT

One rarely picks up a magazine today which doesn't have a generous amount of script either in the general headings or the general display advertising.

This script can be prepared in two ways. One is free-hand such as has been presented in many of the lessons in *The Educator*. One can make script, using a Zanerian Fine Writer pen, $\frac{3}{8}$ to $\frac{1}{2}$ inch high on the small

letters without much difficulty. When larger work is desired it is necessary to pencil it out carefully and ink it in by the drawing method.

The accompanying script by Mr. Brown is a good example of attractive advertising script. This was written mainly free-hand, however, for practice we suggest that you pencil it. First draw head and base lines. Then draw slant lines. You are then ready to sketch in roughly the location of letters and words.

After you have located each letter draw it very carefully, erasing and repenciling each form until it is perfectly formed. Keep your pencil line clean and accurate.

When inking in use a stiff pointed pen like a Gillotts 303, and pull all of these strokes towards the body. Turn the paper to accommodate this position of the pen. It is advisable to work sometimes with the script upside down.

We will be glad to see some of your efforts on this specimen. Most script in magazines has been carefully pencilled, then inked in slowly.



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SPECIAL—2 Desk Bottles Meub's Professional Black Ink

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The ink which produces rich black shades and fine hair-lines.

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1944 Loma Vista Street
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Also can supply penmen with
Genuine Gillott Shading Pens—
The original No. 1's and No. 604, E.F.'s



Here is an old time flourish made by M. I. ALLEN. It has unusual merit. The design as a whole is attractive, and the workmanship is superb. Study the beautiful shapes of the birds and the skillful individual strokes. Perhaps some of the old timers can give us some information regarding Mr. Allen.

A very fine program has been received from I. P. Mensch, which he made for use at a banquet given in Boyertown, Pennsylvania in honor of General Spaatz. The front cover contained a large ornamental initial, a staff and lettering all illuminated

and colored. Each page had a colored ornamented border, and on the last page was "America" lettered in with a broad pen by Mr. Mensch, of Barto, Pennsylvania. We are sorry we could not pass on to our readers this unique and beautiful piece of work in all its colors.

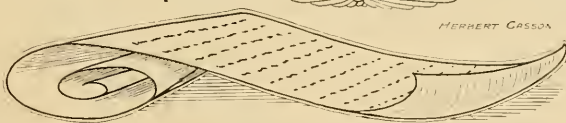
D. Beauchamp, an engrosser of Los Angeles, has moved his studio to 219 West 7th Street in the Haas Building. Mr. Beauchamp is one of our successful engrossers having conducted a studio on the coast for many years.



DEFINITION

The power to choose the work I do,
To grow and have the larger view,
To know and feel that I am free,
To stand erect, not bow the knee.
To be no chattel of the State,
To be the master of my fate
To dare to risk, to lose, to win,
To make my own career begin,
To serve the world in my own way,
To gain in wisdom, day by day.
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Mr. V. M. Rubert, 1671 Hislett St.,
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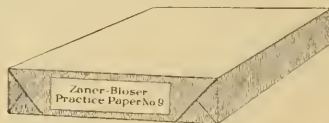
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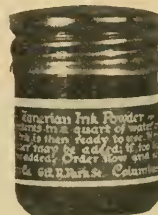
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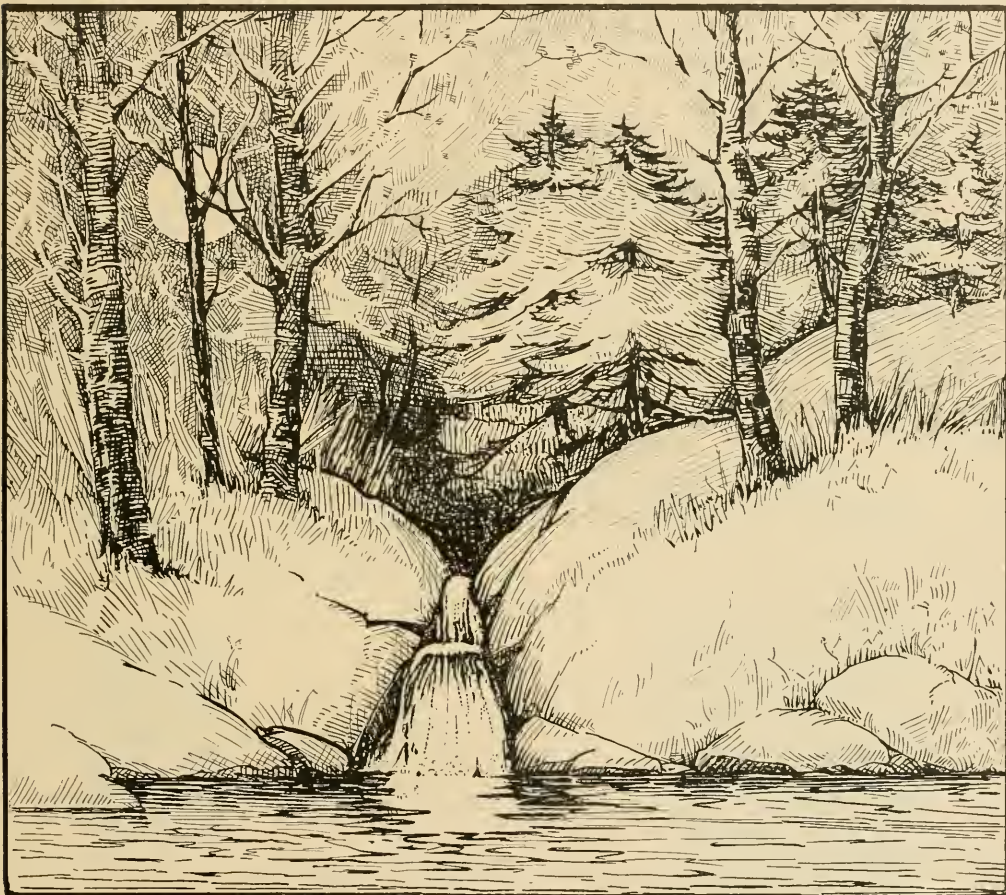
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THE ZANER-BLOSER CO. COLUMBUS 8, OHIO

THE EDUCATOR



Zaner-Bloser Company
COLUMBUS ~ ~ ~ OHIO

VOL. 52

JANUARY, 1947

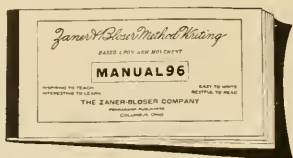
No. 5

Published monthly except July and August at 612 N. Park St., Columbus, O., by the Zaner-Bloser Company. Entered as second class matter November 12, 1961, at the post office at Columbus, Ohio, under Act of March 3, 1879. Subscription \$1.50 a year.

HANDWRITING SUPPLIES

For individuals or classes

MANUAL 96



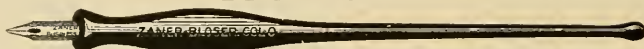
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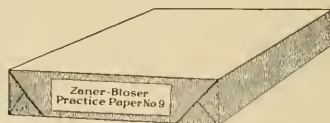
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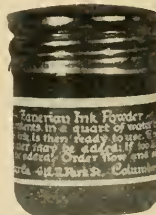
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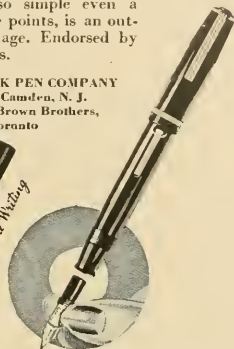
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33

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This Christmas Greeting card was sent out by Mr. and Mrs. Ross, 70 North Main Street, Salt Lake City 1, Utah. Greeting cards made by hand are always appreciated, because it is handwork from the individual. Mr. Ross is connected with the Latter Day Saints Business College of Salt Lake City.

The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, JANUARY, 1947

No. 5

High School Penmanship

Today as never before in the history of our high schools educators are aware of the need for better handwriting.

Handwriting in many schools has been neglected, therefore, many students enter high schools with a poor handwriting and others who do have a good handwriting upon entering high school lose it in the shuffle of taking rapid fire notes in lecture classes.

Where Manuscript is taught in grades 1 and 2 and where the teaching of handwriting is stopped in the 6th grade it leaves only four years of training which is far too short a time in which to teach and form permanent habits in such a skilled subject as handwriting. In fact, even where it is taught regularly and efficiently in grades 7 and 8 the time is too short for many to get correct writing habits firmly fixed.

In considering a program for high schools, especially in commercial departments in the state of Ohio, we were asked to make some suggestions for possible use in setting up objectives for a handwriting course.

HANDWRITING

(½ or 1 unit)

Objectives:

1. To learn to write (a) legibly, (b) easily, (c) freely, (d) automatically, and (e) healthfully at all times.
- A. Illegible handwriting is of no value, a loss of time and

money, and is discourteous; therefore, the desire must be to form permanent habits of writing carefully and accurately so that others can read it without difficulty.

- B. Handwriting which is laboriously written is of little value; therefore, the desire should be to learn to write in a manner producing smooth, graceful, accurate lines.

Handwriting is an accomplishment required of everyone.

Are you seriously helping your pupils to acquire good handwriting or are you offering excuses?

- C. Business and social life demand a large volume of handwriting; therefore, the desire to learn to write legibly at a rate of speed fast enough to enable us to compete with those in business.
- D. To be of service in recording thought and making records one must write in such a manner that little thought must be given to the technique of handwriting. Therefore, the desire should be to learn to write automatically a handwriting which is written legibly,

easily, freely, neatly, and healthfully, and which will function in all activities of life.

- E. Handwriting is a life companion or tool; therefore, the desire should be to learn to acquire a healthful position that will enable one to write easily and efficiently.

Content of Course

The course should cover handwriting used (1) in school for preparing written lessons, book reports, themes, note books, and other school activities. (2) In business for making records, filling out commercial forms, contracts, sales slips, and other reports. (3) In social life for writing letters, invitations, announcements, notes, diaries, minutes of meetings and records.

Handwriting should be correlated with, and be made to function with, other school subjects.

Daily drill classes of up to forty minutes each should be conducted at which time letters should be studied, analyzed as to form and movement, and practiced to acquire skill. Definite instruction should be given on how to practice each letter, word, sentence, and paragraph. Students should be trained to know and appreciate good handwriting and to be able to discover their own errors.

(Continued on Page 24.)

THE EDUCATOR

Published monthly (except July and August)

By THE ZANER-BLOSER CO.,

612 N. Park St., Columbus, O.

E. A. LUPFER..... Editor

PARKER ZANER BLOSER..... Business Mgr.

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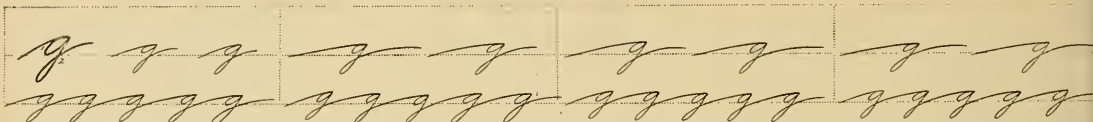
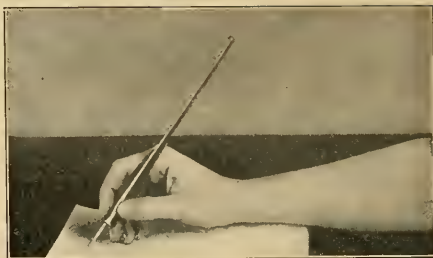
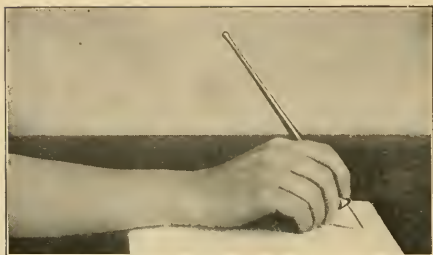
Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.

Advertising rates furnished upon request.

THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

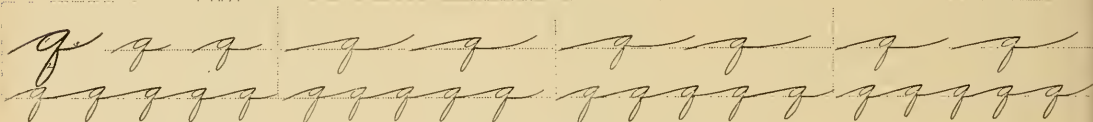
BUSINESS WRITING

By THE EDUCATOR STAFF



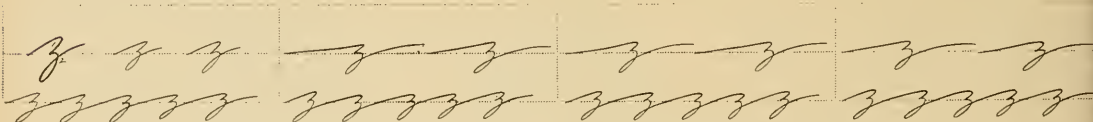
The *g* is a combination of *a* and *j*. Get the body of the *g* the same as the *a*. It should be the same width and the same space. Of course, the loop should be the same as a small *j*.

Check the motion at the top of the *g* in the groups. Swing freely from one letter to the other, but stop at the top.

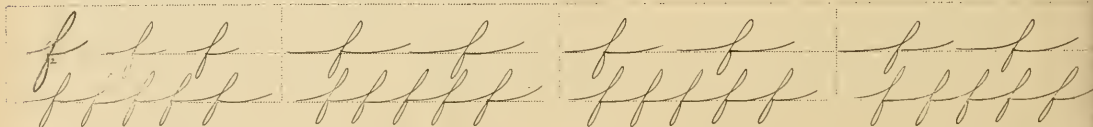


In making the *q* we have a different combination or movement. There is a definite stop before making the finishing stroke. The *q* and *g* are similar but the loops are reversed. Try to get as much daylight in the *q* as in the *g* loops.

In making the groups you have five distinct stops at the baseline and five distinct stops or slowing up of the motion at the top.



The *z* begins the same as the *n*. Come down to the base line with a straight stroke and then swing into the loop but be careful not to get too much of a wide shoulder.



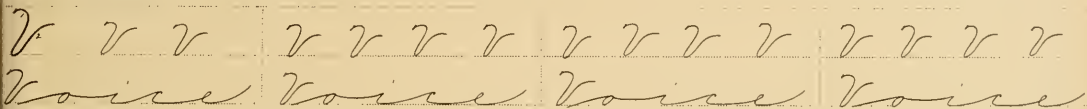
The *f* has a loop above the line and below the line. The top loop is like the *h* and the bottom loop is like the *q*. Be sure to stop before making the finishing stroke. See that each one of your *f*'s contain good loops and a good *i*.

Keep the backs of the *f*'s straight in the group. We suggest that you black in the loops above and below the line and see that they are uniform in size and slant.



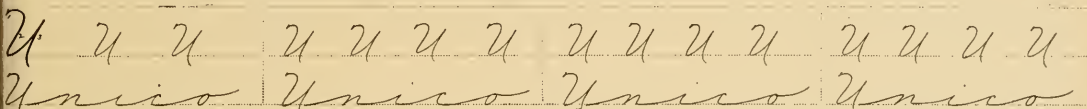
The capital **X** should be easy. It has a beginning stroke much like the beginning stroke of **H** and **K**, only curved more at the bottom. The difficult part is to join the two parts in the center. Study the two triangles at the top and bottom.

In writing the word **Xeine** be sure that your **i** and **e** are distinct. Cover up all but one letter and see if it is unmistakable.



The **V** is a twisty compound letter which is made with a free motion and should end about the same height as the second part of **N**, **U**, or **Y**. The **V** is never joined to the following letters. Study the finish of the **V** with the finish of the **W**. They are very similar. They should end at the same height.

Watch the hook or dot of the **c** in the word **voice**. Never close your **e**'s.



The **U** begins the same as the **V**, but ends with a downward motion. In fact the **U** is very similar in the finishing part to the **A**. Practice these two letters together. Study the width of the **U** and the width of the **A**. Glide along freely in the word **Unical**. Practice on other similar words watching that each letter is unmistakably legible and don't forget to glide freely from one letter to another. Avoid kinks in your lines. Kinky lines denote slowness.



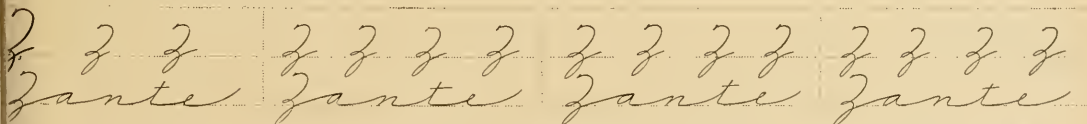
The **Y** is a combination of **U** and **J**. It begins the same as the **U**, and ends with a loop. Care must be taken not to make the **Y** too wide. The loop should come down half way between the two blue lines.

Again we have some letters in the word **Yauco** which may become confusing unless they are accurately made. See that your **a** and **u** are discernable. Your **a** and **o** may become confusing if you are not careful with the finish of these letters.



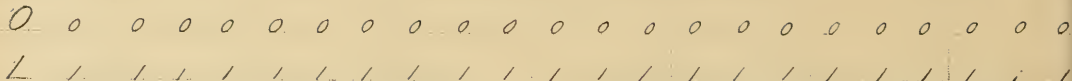
The **Q** has a beginning the same as the **X** and finishes like the capital **L**. Study the size and shape of the loop at the base line. It is a freehand loop on the line. The finish is a compound curve finishing slightly below the baseline. Do not become careless with the finishing stroke.

As a rule the **Q** is not joined to letters in a word. Keep the finishing strokes clear from the small letters, but do not let it get too long and low.



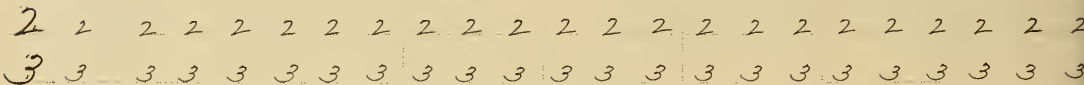
The **Z** again is a letter which begins like the **X**. It has the loop at the baseline which is different from the **Q** and which also has a loop below the base line. Watch the slant of the two sections and the slant of the loops.

In the word **Zante** watch the crossing of the **t**. After writing several lines, check your work with the copy.



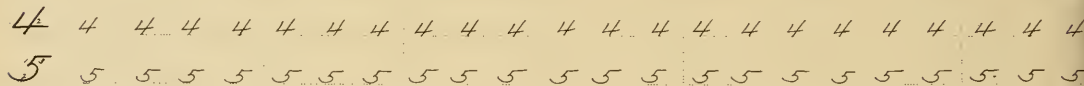
The cipher is made like the body of small o. Revolve the hand on the little finger with a quick circular movement. Close it at the top.

The one is made by pulling the hand and arm down toward the body. The little finger moves very little, if any, on the figure one.



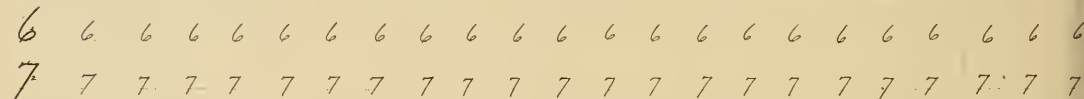
Be sure to make the two and seven distinct. The top of two is curved like the capital Q, while the top of seven is straight. Finish the two with a straight line slanting slightly upward off the baseline.

The three is like the second part of capital B. Use a circular, rolling free movement.



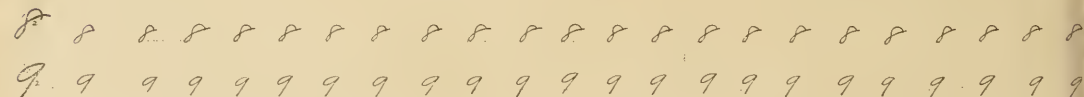
The four is made with three straight lines. Be sure to definitely join the two parts. Let the horizontal stroke extend beyond the crossing.

Make the five in two sections. The top horizontal stroke is made last. Always join the top stroke to the body. Study the little figures on the copy showing order of strokes.



Extend the straight section of six well above the oval or loop part. The seven is shown extending below the baseline.

Some teachers prefer to keep all figures the same height not extending the seven and nine below the baseline, the six above the headline. This is an advantage where figures are inserted in small ruled forms.



The eight begins like a. Keep the two sections about even in size.

Study the position of the nine. It is also made like the a or an abbreviated g.

2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
 6 7 8 9 0 6 7 8 9 0 6 7 8 9 0 6 7 8 9 0 6 7 8 9 0 6 7 8 9 0 6 7 8 9 0 6 7 8 9 0
 0 9 8 7 6 0 9 8 7 6 0 9 8 7 6 0 9 8 7 6 0 9 8 7 6 0 9 8 7 6 0 9 8 7 6 0 9 8 7 6
 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Practice the figures in straight columns. Work for absolute legibility and plainness. Get the background in the figures to appear the same size.

\$ \$ \$ \$ ¢ ¢ ¢ ¢ @ @ # # # % % % % ¢ ¢ ¢ ¢ & & &

Here are some signs which you will be called upon to make often. Study and practice them until you can make them well.

We are all blind until we see
 That in the human plan,
 Nothing is worth the making,
 If it does not make the man

Graceful Business Writing by JAMES T. MAHER, of the Marion Business College, Marion, Indiana.

Spokane, Wash., May 23, 1911. No. 846.

College National Bank

Pay to the
 Order of James & Howe \$19.⁷²
Nineteen and 72/100 DOLLARS
 IN COLLEGE CURRENCY.
H. L. Darnier

Teaching Handwriting Through a Unit of Interest

By OLIVE A. MELLON
Supervisor of Handwriting
Atlantic City, N. J.

Reprinted by request

Study—Marine life.

Grade—Two.

Time Allotment—Ten Weeks.

I—The Approach.

The children are very much interested in their experiences on the beach, since that is where they spent a large portion of their time during vacation. They were interested in telling their own experiences and hearing about those of the other children. Their main interest seemed to center on shells. They told about many interesting shells they had seen. The variety of sizes and queer shapes attracted their attention. Some were brought into the classroom.

A visit was made to the beach to find more shells. While at the beach, the children asked questions about the animals that live in shells. They wanted to know more about these animals, so books containing such information were read and discussed.

Suggestions were made by the children as to what to do with the shells, so that they might be able to recognize them. It was suggested to label them and place them on display. The shells, not known, were placed on one end of the table, until someone found the correct names for them in one of their reference books.

Some shell ornaments were placed around the room. Children admired them and wanted to make some things of their own with shells.

The children suggested that we make a book showing the pictures and names of the shells. This book was to be used for our own enjoyment and to help other people to identify shells. Many attractive pictures and interesting stories were put into the book. Before a page of writing was inserted in the book, it had to represent the child's best efforts. This interesting unit fur-

nished ample material for the following series of complete lessons in manuscript.

II—Objectives.

General

1. To acquaint the children with the sea life of the community.
2. To teach handwriting in connection with this study.
3. To develop attitudes of interest, satisfaction and enjoyment toward writing.

Specific

1. To develop desirable writing habits.
2. To develop skill in letter formation and figures.
3. To provide uses for writing.
4. To provide experiences for word, phrase, and sentence practice.
5. To encourage cooperative planning.

Handwriting is a must courtesy.

Emily Post

III—Writing Equipment.

- a. Large pencils with thick soft lead.
- b. Manilla paper— $\frac{1}{2}$ " ruling.
- c. Chalk—square or round—yellow or white.
- d. Blackboard erasers.
- e. Posture chart.
- f. Alphabet Strip—Capitals, small letters and numbers.
- g. Measuring scales.
- h. Text on Manuscript.

IV—Purposeful Writing Activities Based on the Marine Unit.

1. Labels for shell exhibit.
2. Captions on pictures and stories. i. e., "On the Beach," "A Blue Sea," "In the Sea," "A New Shell."
3. Invitations for the Shell Party.
4. Directions for care of turtle.
5. Directions for making shell ornaments.

6. Reading short original stories.
7. Plans for the party.
8. Lists of names of shells.
9. Daily bulletin board.
10. Diaries.
11. Charts telling of:
 - a. Excursions—Where we went.
 - b. Activities—What we did.
 - c. Observations—New things we learned.
12. Character Posters, i. e.:
 - a. "Share Your Shells."
 - b. "Keep Your Hands Clean."
 - c. "Help Others."
 - d. "Finish Your Job."
13. Labels on Materials.
14. Jingles.
15. Short Letters.

V—Instructional Materials Used for Unit.

1. Collection of shells.
2. Collection of sea weeds.
3. Living things—turtles, fish, snails, etc.
4. Pictures of seashore and marine life.
5. Material to make seacraft.
 - a. Pipe cleaners.
 - b. Aeroplane glue.
 - c. Shells.
6. Material to make booklets.
 - a. Finger paint.
 - b. Crayons, paper, shellac.
7. Material to make gifts.
 - a. Plaques, wooden disks, shells, poster paint, glue, shellac.
 - b. Place cards, cards, shells, paint, glue.
 - c. Shell baskets, shells, pipe cleaners, crepe paper, paint.
8. Material to make pictures of marine life. Paper, crayons, paint.

VI—Kinds of Shells.

Aim—to review the letters of the alphabet as far as the list provides. All letters appear except d, q, v, x.

Words

boat	couch
clam	crab
cockle	jingle

king crab	snail
muscle	star fish
oyster	turtle
razor clam	whelk
sea horse	whelk egg case
scallop	skate egg case

Drill—Most difficult letters for direction of strokes.

VII—Construction Unit.

Aim—To learn how to place the upper and lower stem letters.

Things We Made	What We Used
Turkey	Clam shell, scallop, pipe cleaner, glue.
Ash Tray	Surf clam, sword razor, horse muscle, glue.
Turtle	Scallops, pipe cleaner, glue.
Boat	Oyster shell, boat shell, slipper shell, paper, glue.

Drill—Placement of combinations
cl - oy - sh - gl - pp - ho.

Additional Ideas for Construction Work.

- Basket
Two scallops glued together
Painted clam shells for flowers
Stems painted green
Pipe stem handle
- Penguin.
Conk shell head
Muscle feet
- Shell Jewelry
Place on string as beads, bracelets, pins.
- Shell Pin Cushions
Use pin cushion with shells painted and glued on.
- Wall Plaques.
Use glue and paint—wood for background — shellac the wood
- Pin Trays
Use large clam shell glued on an inverted oyster shell.
- Tally Cards
Use tiny shells glued on card.
Make decorative designs.
- Decorate Any Kind of Cards
Thanksgiving—turkey, etc.
Christmas—trees, Santa Claus.
Lincoln's Birthday—log cabin.

- Shell Trimmed Vases.
Glue shells on vases—arrange in flower bouquets—glue and paint.

VIII—Sentences to be Used as Lessons.

Aim—For reading and writing purposes.

- We can read our shell stories.
- We made pictures of shells today.
- We have finished our book covers.
- Our boats are sailing on the ocean.
- How many shells did we gather today?
- We found some seedweed on the beach.

Drill—Phrases underlined. Emphasize roundness on all circle letters.

IX—Daily Diary—Example: MY DIARY.

Aim—To learn to spell and write the days of the week.

MONDAY

We started our shell collection.
I brought in six shells. I found them at 10th Street.

TUESDAY

We labeled our shells. We have many kinds. I have four new clam shells.

Drill—Days of the week.

X—Care of Our Turtle.

Aim—To spell and write the most interesting words.

- Our turtle lives in an aquarium.
- He rests on a large rock.
- We feed him every day.
- We feed him ant eggs.
- He likes flies, too.
- He chews his food.

Drill on words—turtle, aquarium, rock, ant eggs, flies, food.

XI—Marine Life—Bulletin Board.

Aim—To practice most difficult words.

- Jack found a new kind of shell.
- Mary brought in a sea-urchin.
- June cut her foot on a clam-shell.
- William found a star fish shell.
- We have 24 shells today.

Drill on words—Kind, sea-urchin, foot, star fish, clam shell, 24 shells.

XII—Our Work Table.

Aim—To observe carefully, spacing between words.

- You must see our table.
- It is interesting.
- You will see many things.
- We made them all.
- They are made of shells.

Drill—Check on spacing by measuring between words. Will the finger fit between?

XIII—Read and Answer.

Aim—To do independent writing and spelling.

- What did you see?
- Name three things.
We saw——— and———.

The remainder of the work is informational. The above is a notice. It, also, gives opportunity for the use of a question mark.

Drill—Capitals—R, A, W, N.

XIV—Plans for the Party.

Aim—To observe arrangement and to practice figures.

Entertainment

- Mary and Ann will read their shell stories.
- Betty will say the poem she made up.
- Jack will tell about the shells we have collected.
- Bill will tell about the things we have made out of shells.
- John is going to show some pictures we have made.
- Sue wants to tell how we made our books.

Drill—Figures—1, 2, 3, 4, 5, 6.

Refreshments

Aim—To practice on words containing difficult letters.

- We think our mothers will like lemonade and cookies.
- We will make the lemonade.
- We need 3 dozen lemons.
- We need 1 dozen oranges.
- We need 2 pounds of sugar.
- We will buy 4 boxes of cookies.

Drill—Figures and words

3 dozen, 2 pounds, 4 boxes, lemonade, cookies.

Additional Opportunities for Figure Drill.

- Dates
When activity was begun.
When some interesting thing was discovered.

(Continued on Page 30.)

Permanency

We have noticed, with interest, some of the comments pro and con in regard to the new type fountain pens now being placed on the market. These comments raise some very serious questioning and require considerable thought, experimenting, and so forth. As penman and teachers of penmanship we are all interested in any instrument or supplies that will promote better handwriting and pen work.

Writing and penwork fall into two general classes:

(1) PERMANENT RECORDS.

This includes records kept in courthouses, life insurance companies, banks, offices, and so forth. These records are preserved indefinitely. These records must be kept even though they may not be used often. They involve history, property, and life.

(2) TEMPORARY RECORDS OR COMMUNICATIONS.

In this group you have daily records, letters, and things which are not necessary to preserve. However, letters often become permanent records and are kept as such.

For temporary records ink and material which deteriorate rapidly can be used, but for permanent records inks and supplies must be of the best quality.

PERMANENCY QUESTIONED

It seems that Clarence W. Winchell, acting chief of the standardization section, division of purchase and finance of the New Jersey Department of Taxation and Finance, has issued a warning concerning the permanency of the new type ball pointed fountain pens, or rather the ink which is used in these pens. Some other financial institutions, banks, and insurance companies have also questioned the permanency of these inks and have issued orders in some cases accordingly. Mr. Winchell, it seems, claims that under tests the new ink vanished or faded within a few hours. Under

conditions where the records are kept in files they fade within a year.

We, in the Educator office, have not made any tests, and in presenting this article we are only stating facts as published in the newspapers. There may be questions for and against the inks and against the articles. The complaint is against pens equipped with a special inner container which holds ink and when it is empty it can only be replaced by another of the same type. The inks, it is claimed, contained fugitive dyes which would make them undesirable for any type of record work at all. A fugitive dye fades quickly. It is further stated that no Newark, New Jersey banks have equipped their employees with ball pointed pens, although they conceded that some office workers and tellers may be using their own. The banks, however, are protected from ink fading, because most documents are photostated. One insurance company official confessed he was nervous from the possibilities. This insurance official stated that an insurance magazine recently carried a warning similar to Winchell which caused many of their agents to stop using ball pointed pens, or else to be very careful about them.

To this warning one of the manufacturing companies replied that the warning or accusation was false and malicious. In New York one company states that they would offer their ink to match any other ink on the market for permanency. If ink under tests of a fadeometer vanishes within nine hours, twenty hours in sunlight, or three-hundred and fifty hours in ordinary room light a serious handicap exists for the use of this type pen which promises to revolutionize the penmaking business. In judging these pens one must be careful to take into consideration all angles, for in business, like in politics, many truths are sometimes misstated and facts are twisted around. Millions of dollars are involved in the manufacture and sale of these new pens. We believe that litigation is now in progress between the manufacturers.

Read the article in the Readers Digest.

Naturally the Educator is anxious to hear from penmen and its readers regarding the results they have secured from these new type pens.

PROMISES BIG THINGS.

When we first heard of the new ball pointed pens we were interested in them for we felt that they would be a great improvement over the old pens in a number of respects. The average person not accustomed to writing is very nervous, and does not have a light uniform pressure such as is required in using the ordinary steel pen. Even penmen find it difficult to use ordinary pens under exceptional conditions, such as signing a check at the bank, or writing when his hands are cold. The new pen has the advantage in that, regardless of the pressure it produces the same quality of line. It sets the writer more at ease.

Carbon copies too can be made to great advantage with a ball pointed pen, because it does allow one to press very heavy on the pen without making a thicker line or spreading the points as in an ordinary fountain or steel pen.

The one slight inconvenience of a ball pointed pen is that it works better in an upright position than in the ordinary slanting position at which one holds a pen. Some pens also produce a skippy line.

PROFESSIONAL PEN WORK.

In engraving and pen work, such as the penman does, it is necessary to produce work which is permanent. We, therefore, need to select inks, paper and other material of a permanent nature. Carbon inks seem to be the most permanent ink discovered for penmen. It is presumed that the work of the monks was done with a carbon or stick ink. Carbon inks are inks made from soot. The Chinese have been making stick India ink from carbon. This carbon, we believe, is secured by catching the soot in lamps. These lamps have a long stack to which baffles are attached and the better grades of carbon are secured farther from the frame. These various stick inks must be ground, in slabs, usually made of slate or rough surfaced chinaware,

simply by adding water and rubbing the stick in the water on the slate until the desired thickness is obtained. Today there is on the market many kinds of waterproof India inks, presumably made from carbon. These inks are waterproof while the stick inks are not waterproof. In waterproofing the India inks it thickens the inks and when it dries on the pen it becomes sticky which makes lettering with pure India ink very difficult.

In lettering with pure India ink it is necessary to dip very carefully, keep the pen clean which can be done by using a wet sponge cup, cloth, or by scraping the hard ink from the pen point. Some water can be used to thin the ink. Where it is desirable to shade lettering or to use wash work or color over top of ink it is necessary to use the waterproof ink. Penmen frequently use stick ink or non-waterproof ink for lettering which does not require shading, or wash work and which does not require handling. Anything for framing or the body work of albums or resolutions does not require a waterproof ink.

Permanency in other supplies is also very important from the penmen's viewpoint. Sheepskin and vellum have been used for centuries as the most permanent conveniently handled substance to letter on. Of course, today we have very good ledger and wedding papers and cardboards. We naturally avoid papers with wood pulp in the nature of newspapers. Newspapers, when exposed to the air for a few days soon discolor.

From the standpoint of fine work and for penmen's records, nothing has been invented which surpasses a good ordinary steel pen and a carbon based ink.

FOUNTAIN PENS

Fountain pens usually are frowned upon by teachers of handwriting, however, they are such a great convenience that most people find it to their advantage to use fountain pens. Fountain pens, however, are so constructed that they clog up very easily and for that reason thin flowing ink is used in them. Carbon inks are avoided because the carbon and material used in the ink thickens

into a hard skum or crust when dry. A penmanship teacher should help his pupils to select a proper type of fountain pen. There are many makes, good and bad. Some are too large and clumsy, while others have undesirable points. Many of them are too coarse and others scratchy. Some pens are also made too cheap and will not hold up.

We shall be anxious to see developments along the pen line and the experiments which penmen make. Please give us your reactions and thoughts.

We understand that one of the ball pointed pen manufacturing companies has, or is, placing on the market a new permanent ink.

Again reminding you that this article is not in the form of a criticism, but is intended to seek information.

If you know of good inks or any other articles which will help any of our readers to do better pen work send them along. The Educator is always willing to pass along any information which will help you.

THE EDITOR

Zanerian

D. H. Fickinger

H. E. Donaldson

D. H. Calkin

J. A. Stearns

M. Otero Colmenero

Roundhand Script

By THE EDITOR

ROUNDHAND

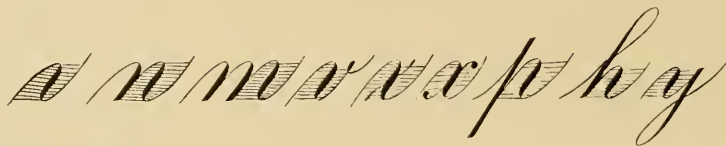
ANALYZE LETTERS

Learn to see similar parts in letters. We are suggesting a few similar parts in letters. You can make any grouping you desire.

The double turn is found on many letters. Study the accompanying letters. See how nearly equal you can get all of the double turns regardless of the letter in which they appear.

The top turn should be the same width and roundness as the bottom turn.

The under turn appears in more than a half dozen letters. When



making this group of letters see if each letter contains a good i.

Raise the pen on all turns on the baseline. Try to conceal the pen lifts.

By holding the copy up flat on a level with your eyes and sight down along the shade you will notice that the shaded downstrokes are slightly curved.

The over turn appears in a number of letters. Practice the over and under turns together. Turn the paper upside down and compare them. The curved stroke forms the body stroke of the oval letters. The same stroke is used on all letters in this group. The inside of the shade is fairly straight. Too much curve will weaken it.

Start with a hairline. Most of the oval letters contain a suggestion of a shade or dot at the top opposite the hair line, at the beginning of the shade.

Get top and bottoms same in roundness.

The dot finish on v, w, b, and r need special study. The r is different from the others in that the shade appears to the right of the light stroke in r and to the left on the others.

CAUTION: Make the final stroke slowly and carefully and keep it in close to the shade.

Supplementary Ornamental Copies

BY

Francis Courtney

F. P. Starnes,

M. C. Quinn,

F. C. Bainer,

B. H. Slickinger,

In making individual letters the arm can rest slightly on the desk, but in making larger capitals the elbow can be slightly raised. The main thing is to write, at all times, with a free hand getting a smooth line.

*A Good Handwriting
is universally recognized as an
accomplishment of practical value
and a necessary acquirement in
every sphere of life.*

Lehman

Ornamental Penmanship

BY



A jeep will give you transportation to any place you want to go, but some people prefer a more beautiful car in which to ride. The auto salesman will tell you that the more beautiful car will give you satisfaction of ownership not secured in the plainer car.

So in handwriting business penmanship serves your purpose for ordinary communication, but on special occasions you will derive an im-

mense amount of satisfaction from being able to write a more beautiful hand.

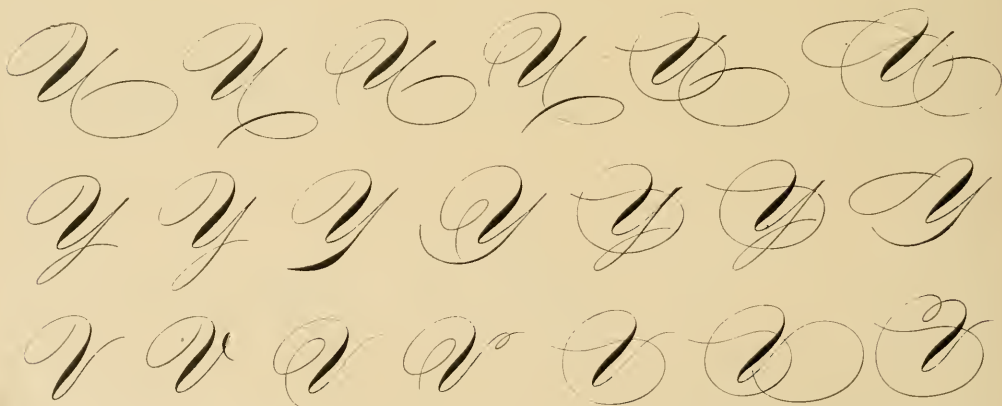
You may wish to write a special letter of thanks, condolence, or greeting when the ornamental style will fit the occasion perfectly.

The time you spend on practicing ornamental will be well spent, even if you do not use ornamental to any great extent for you will acquire

skill—skill which is needed to put your business writing over in a big way. After all, doing any kind of pen work requires skill. The more skill you acquire in ornamental the better you can do other skilled pen work.

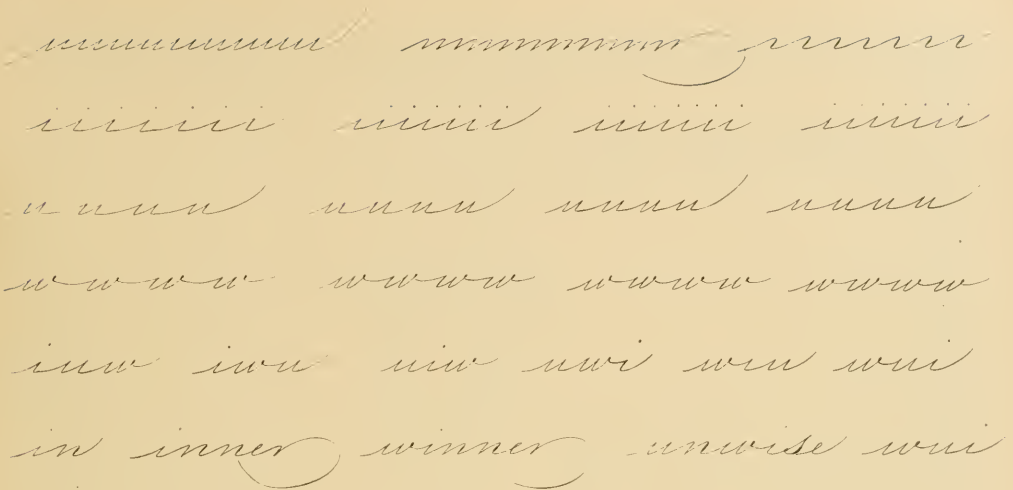
Many of our subscribers would rather practice ornamental penmanship than anything else. They derive a real satisfaction. Better join that group today and begin working on these lessons.

You may find the **Y** a little more difficult than the **U** because of the lower loop. Study the loop. Notice the width of the **Y**. Be careful not to make it too wide. Several types of **Y** are given. Use whichever one you can make best or whichever appeals to you most.



The **V** should be comparatively easy. Finish with a graceful compound curve. The finish should not be quite as high as the first part of the letter. In the next to the last example you will notice that when the finishing stroke is continued it forms a horizontal oval. All of your finishing strokes should start in the same direction.

Be sure to keep your pen in good condition. Occasionally clean the pen by wiping it on a piece of cloth or on a wet sponge. Most professional penmen keep a wet sponge and every so often draw the pen across this wet sponge to clean it. Where ink has hardened carefully scrape it off with a knife, if necessary.

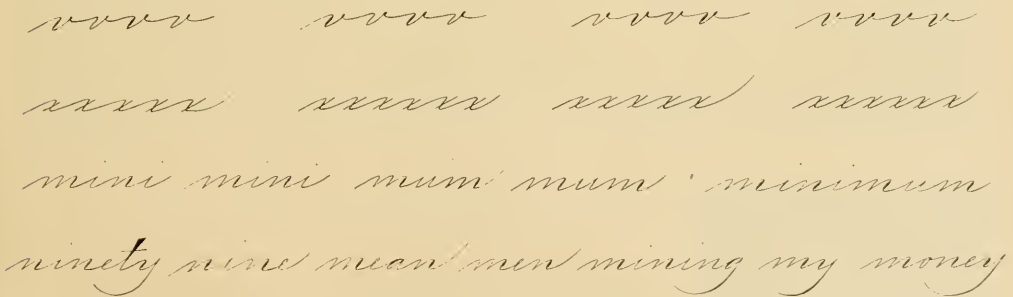


Here we have some exercises for the small letters. Practice the under and over turns of exercises, running them along smoothly and freely. Study the turns and angles. Keep all the downstrokes on the same slant and uniform in size. Be careful not to ride the pen on the downstrokes. Keep your downstrokes as light as the upstrokes, excepting the places where you intend to make a shade.

Study the form of each letter. Be careful with the dotting of the *i* and the finishing strokes. All finishing strokes should end with a graceful free swing.

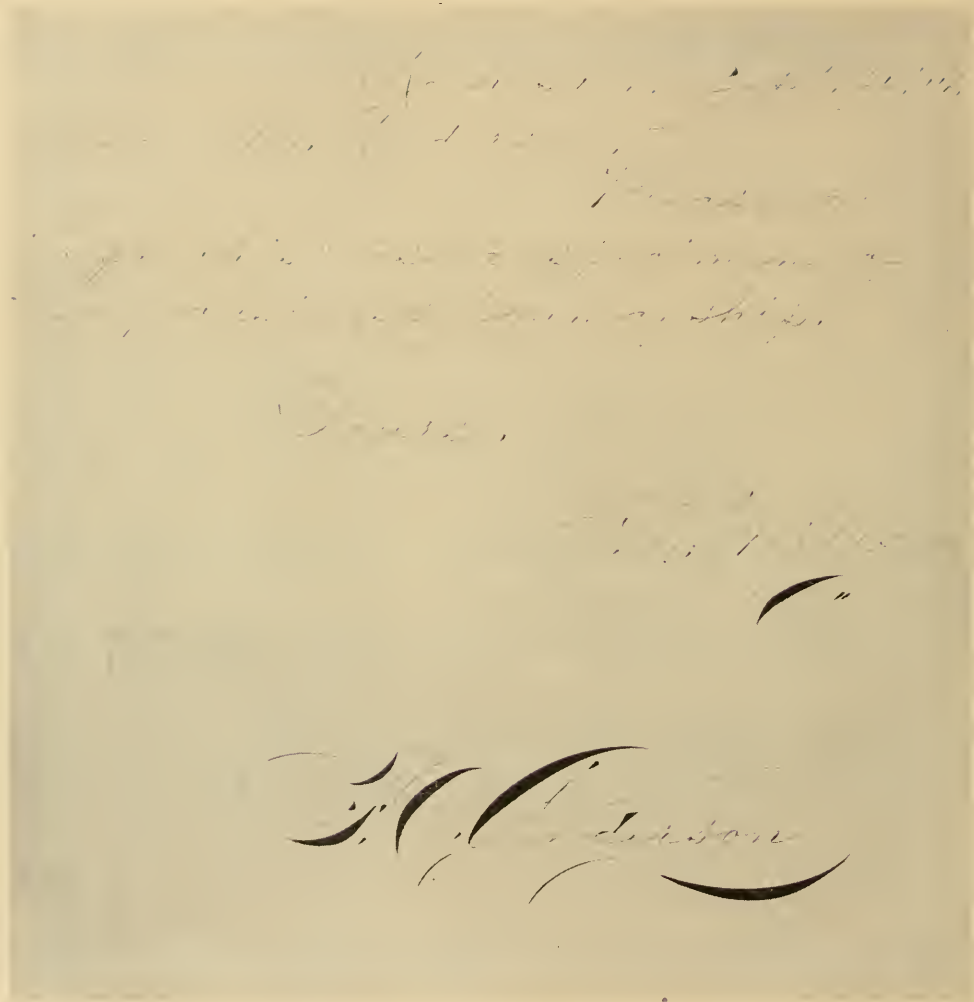
The *w* is about the same as the *u* with the exception of the little dot finish. This dot is important and in ornamental penmanship it is played up. It is made rounding and rather black in the shade. It is one of the things which should hit you in the eye. Practice the *i*, *u*, and *w* combination. Notice the similarity of these letters.

Practice the words, watching quality of line. Get your line light and delicate. Many penmen like to have their ink thinned to the place where it will produce a brownish tint. Of course, the shades must be black.



The *v* is much the same as the *w*. Finishes exactly the same as the *w*. The first downstroke may or may not be shaded as you prefer.

The *x* is rarely ever shaded. Keep the cross in the center and if you make it upward you will avoid a shade. Practice the different words striving for free graceful lines. Give especial attention to the free swing on the small *y* and *g*. They form parts of ovals.



Accurate Business Writing and Ornamental signature by that skillful penman, E. C. MILLS. This specimen was loaned to us by Major F. G. Anderson. Let's all send Mr. Mills a card expressing our appreciation for the good work which he has done for the penmanship profession.

PENMANSHIP

is my profession. I have taught over ten thousand to write a better hand. Inspiration copy \$1.00, 12 lessons by mail, \$8.00. Pen written copies. Money back guarantee.

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Columbus, Ohio

LESSONS IN DESIGNING AND ENGROSSING

By E. L. Brown

COVER DESIGN

Mother nature has again spread her mantle of snow over hill and dale, reminding us of the season when the cheering fire on the hearth welcomes friends and kin for an occasion of exceeding joy and good will.

The winter scene for study this month is quite effective in color values and is presented as a typical northern winter. Sketch in quite carefully with pencil aiming for tonal values. Use a fine pen and Zanerian ink for the pen drawing—cross-hatching on thickening lines to deepen tones.

The heading **The EDUCATOR** must be carefully pencilled before inking. Aim for grace of form and uniform spacing. Use T-square for ruling vertical lines. Retouch lettering with a fine pen.

Let us see some of your work—perhaps we can be of help to you.

SPECIMENS RECEIVED

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engrossing, drawings, etc. Fine work has been received from the following:

J. A. L. Vezina

Dept. of Education
Parliament
Quebec, Canada

R. L. Calmes

Box 121
Plymouth, Indiana

Miss Ann Hoyer

12 Summit Avenue
Westwood, New Jersey

Wm. P. Marks

1228 Cypress Street
Louisville, 11, Ky.

LeRoy A. Curry

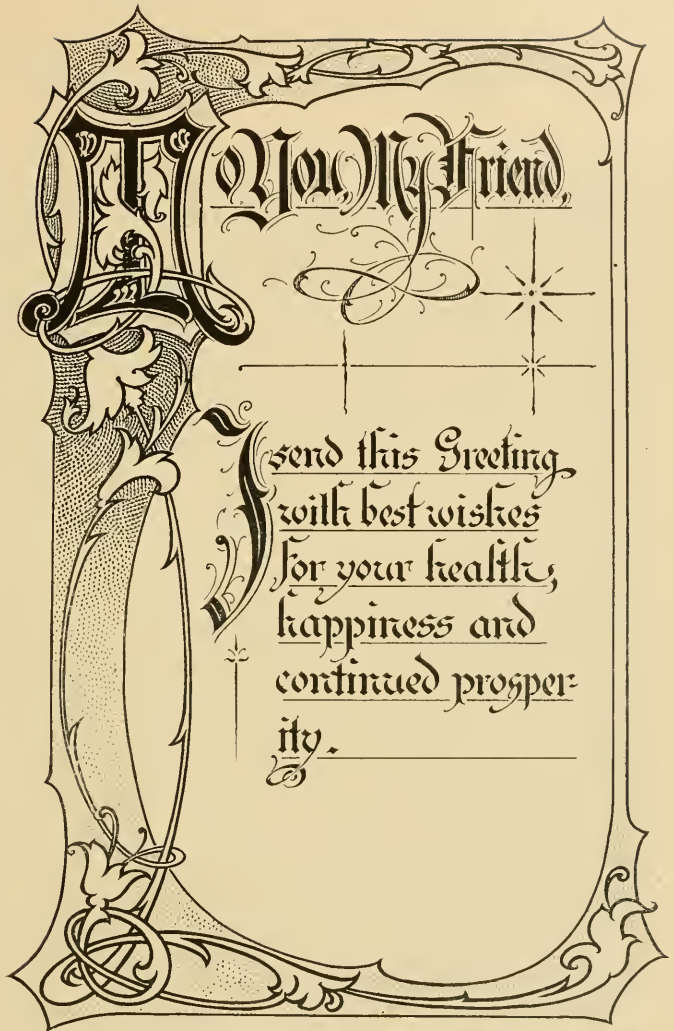
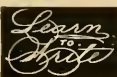
Carmen, Oklahoma

Mr. P. A. Shoemaker

710 Franklin Street
Williamsport, Pennsylvania

Write for our new Free Book, "How to Become a Good Penman." Enclose 10c for a Professional Pen Point and your name beautifully written. Write today.

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Kansas City, Mo.



The McGhee Studio

Makers and designers of

FINE DIPLOMAS

Estimates furnished

143 East State Street
Trenton, N. J.



Write for my free book, "How to Become an Expert Penman," which shows what others have accomplished by taking my courses. Enclose 10c for one of my favorite pen points and your name with a beautiful flourished bird written on a card. Write today!

T. M. TEVIS Box 25-C Chillicothe, Mo.

Our Penmanship Class

Teacher: (Meeting class for first time) "On this paper I want your name—not signatures. (And as the days pass into weeks) - - - - -"

Teacher: "Edith, you are always spilling your ink all over everything. You keep the table dirty most of the time. Today we are having visitors, so please don't spill anything."

Edith: "All right, Mrs. Geisler, I won't say a word."

Teacher: "Today your sample word is 'waterworks'. We will stress the 'w'."

Earline: "Is waterworks all in one word, or do you divide it with a hydrant?"

Teacher: "Now please get down to work and see how much you can get done. Berlie, you don't seem to be improving very much. Don't you realize that penmanship will be a great help to you in your bookkeeping work?"

Berlie: "Well, you see I started out to college with the theory that the world had an opening for me."

Teacher: "And did you find it?"

Berlie: "I did, in fact, I'm in the hold right now."

Teacher: "Helen, be sure and use plenty of arm movement."

Helen: "I'm using so much now my table is doing the 'rhumba'".

Mary Ruth: "Oh, my boy friend is getting along so well in the Navy. He's a dentist now."

Rosella: "A dentist! Why I thought he was a torpedo man."

Mary Ruth: "I guess he's been promoted to a dentist. His last letter said he was working now on the Captain's Bridge."

Teacher: "Jack, you have gotten along fine in the short time you have been in here. You are a pretty sharp boy."

Jack: "Well, I ought to be. Pa takes me into his room and straps me three or four times a week with his razor strap."

Teacher: "Loretta, you are making entirely too much noise. Please sit down."

Loretta: "I won't, so there."

Teacher: "Stand up then—I will be obeyed."

Mildred: "Mr. Steed wrote my parents to tell them I had three cuts this term."

Frances: "What did they say?"

Mildred: "They sent me a first-aid outfit by return mail."

Teacher: "I wrote on the blackboard yesterday 'Please Wash'. Did anybody think to?"

Juna Mae: "Yes, the janitor took his bath before Saturday."

Teacher: "I think, Vera, if you would spend more time on penmanship at night you will improve."

Vera: "I just wondered if eating June peas had anything to do with the pads under one's eyes."

Teacher: "Paul has a poem he wants to read to the class."

Paul: "To say it in words both
short and sweet,

Penmanship is a subject that's
mighty hard to beat.

I used to grit my teeth when
feeling all upset.

But now I'm taking penmanship
It's much the better yet.

So let's get down to penmanship
And work with heart and hand
You'll find when you get out and
get a job.

You'll be a better man."

Teacher: "Tomorrow we will take the 'r'. The word is Rotterdam. Loretta, make a sentence with Rotterdam."

Teacher: "Tonight, I want you to prepare 2 pages of penmanship using good arm movement. Blow the paper after every line so as to keep the lint from gathering on your pen point."

Edith: "I'm afraid to."

Teacher: "Why?"

Edith: "My best boy friend was caught in the draft and I certainly don't want to blow this one away."

Teacher: "I am dismissing you ten minutes early today. Please go out quietly so as to not awaken the other classes."

A reported handwriting lessons by a student in The Elizabethton College of Commerce.

Mr. C. C. Steed is the Principal and Proprietor of this school. He is a very skillful penman and a prominent business college man.

Mrs. Raymond Geisler is the penmanship teacher of this class which really is a "livewire class".

Some years ago the handwriting class was conducted in a very formal way with strict discipline, where every student in the class at the count of 1, 2, 3 began and ended each letter at the same time. Those formal classes have been supplemented with a little more democratic way of practicing where each student may travel at his own rate of speed and work on his own individual faults, being encouraged to strive for certain standards of speed and form.

The above article in disregarding formality goes to the other extreme.

When $1\frac{1}{2}$ lb. of candy costs 90¢ how much will $3\frac{3}{4}$ lb. cost?

A New Series of Flourishes

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OBLIQUE PENHOLDERS

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1. "STRAHM 'SPECIAL'" Compound, Models
2. "STRAHM" Compound, Standard Models
3. "STRAHM" Compound, Crew Quill Models
4. "STRAHM" Compound, Long Round Models

All handmade designed for beginners of handwriting and professional penmen. Prices right.

Send for FREE circulars.

Address: F. L. TOWER, 601 W. Pleasant St.,
Hammon, New Jersey

A signature many old timers were familiar with. Steadman at one time was supervisor at Cincinnati.

Needed - - - A Handwriting Revival

CHRISTIE JEFFRIES, State Teachers College, Paterson, New Jersey

In a world more strongly communication-minded than at any time in its previous history, each method of imparting thought, emotion, and opinion has increased in importance. Handwriting, which is second only to speech as a means of the most intimate personal interchange of idea and feeling and which is the most easily employable and most ready of the manual communication skills, must receive its measure of attention from educators today.

It is time to re-evaluate our handwriting program. The period of bitter controversy over movement and form is ended. Systems of handwriting have been relegated to their proper place as convenient aids in developing skill effectively. The unfortunate swing away from emphasis on handwriting—a movement which extended all the way from giving only an occasional period to drill to spending no time at all on supervised practice of penmanship—has been endured. We should now face the situation fairly and plan for new advances.

Viewed in the light of present day imperatives, our main objective still is rapid legible handwriting, written without tension or fatigue.

This objective can be and should be attained in the elementary grades. A definite plan of re-education of teach-

ers (when needed) and a long term program with ALL teachers cooperating must be put into force to secure the desired results. The intrinsic values of handwriting should be kept uppermost in the minds of the pupils, and sufficient time should be given to the teaching of handwriting and its functional uses so that easy legible writing will be automatic.

It is time to sweep away false ideas. One of the most frequently advanced of the false concepts is that taking notes in high school will ruin handwriting. Many times I have heard students say, "I won a writing certificate in the grades and wrote well until I went to high school. Taking notes ruined my handwriting." Why should practice in writing ruin handwriting? It does not except in those instances where the student is careless and unwilling to maintain standards which he has achieved. Practice in the wrong way is detrimental. Here again cooperation on the part of the high school teacher is needed. If the teacher is alert to the values of good handwriting, he will aid the pupil in holding fast to skills learned in the grades and in achieving the higher standards possible with increased maturity.

Another wrong assumption is the often-heard statement that typewrit-

ten manuscript will replace cursive writing. The typewriter can never do this for the individual since no machine can be clipped on the breast pocket or carried in a lady's hand bag to do the work of the ever-ready pen or pencil. Everyone should acquire and maintain a legible quality of penmanship.

It is time to reaffirm the social-values of handwriting. In the crowded complexities of modern education and living, we have neglected to hold high the social-values of good handwriting—the conservation of eyesight, health, and time, and the maintenance of greater clarity of understanding between the reader and writer. Legibly written material, whether letter, theme, or exercise is more welcome than an illegible scrawl or a poorly written page. The rapport established by an easily read quality of handwriting is valuable to the writer in his social, educational and business life. It is time to renew our allegiance to the crusade for better handwriting.

We regret to announce the death of Albert Osborn of 233 Broadway, New York City.

Wilson Mrs. May 1, 1946
Thirty days after date I promise to pay
to the order of J. T. Osborn \$126.⁴²
One hundred twenty six and 42/100 Dollars.
With interest at 5%
Frank F. Williams

Happiness for the "Lefty"

MISS GENEVIEVE YELTON, Supervising Vice-Principal,
First Avenue School, Newark, New Jersey

Don't try to make a righty out of a lefty.

It's definitely not a stigma, a feeling that was prevalent some years ago. Parents and teachers should not make an issue of a child's left-handedness. It might color his whole outlook on life.

The child who shows a strong preference for the left hand should be taught to use that hand. Since there is scientific evidence that enforced use of the right hand causes nervous, and emotional disorders frequently leading to speech difficulties, it is necessary to exercise great care in dealing with the problem.

I feel that from the educational standpoint, the training of a left-handed child poses two problems: Discovering the "really" left-handed child and providing him with the proper treatment.

Discovering children who are truly left-handed should be taken care of in the kindergarten or first grade. While the vast majority are right-handed, there are some children whose hand preference is not established.

These children should be observed in various activities, such as throwing or bouncing a ball, hammering nails, stringing beads, winding a ball of cord or using crayons. In all these activities it is important to note not only the initial hand preference, but the consistency of that preference.

If a child shows equal skill with either hand and offers no resistance to writing with his right hand, he should be taught to use the right hand. The child who shows a strong preference for the left hand should be taught to use that hand.

I feel that the "highly individualized" training for these youngsters develops from writing. The first phase is manuscript writing, given in the First and Second grades, which is a simple form. This writing "simplifies" the situation for the left-handed because the position of the papers is the same for him as for the right-handed pupil.

However, when the transition to cursive writing is made it is necessary to adapt conditions and instruction to meet the needs of the left-handed child. These adaptations include reverse position of the paper; left arm should be held perpendicular to the lower edge of the paper; pencil should be held below the line and the child should be shown the proper way of sliding the pen along the line.

Not all children who use their left

hand only are "truly" left-handed. Some have "motor patterns" which show a mixture right and left sidedness. For example, a right-handed child may be left-eyed, which means, in effect that he uses his left eye more than his right.

Children showing this lack of fusion in their motor pattern will no doubt present problems in all of their school work and will require the attention of experts.

*Friend Supper,
Kindest regards to
you and the Blossers.
Sincerely yours,
Henry S. Smith*

Mr. Smith is the penmanship teacher in the Peirce School. This school has had many of the famous penmen as instructors in their school, such as Root, Flickinger, Patten, Collins, and Butner.

HUFF

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Free Life Membership.



A fine M. B. MOORE flourish.

HIGH SCHOOL PENMANSHIP

(Cont'd. from Page 5)

Accomplishment

Handwriting which is uniform in (1) size, (2) slant, (3) spacing, (4) quality of line.

Handwriting with even margins, correct indentations, proportion of letters, nice headings with good form and speed.

Handwriting which shows that each pupil has mastered a form of handwriting that is easily read, and easily written, an accomplishment which will be an asset in securing and holding a position and of which he may well be proud.

Teachers often fail to realize the amount of training necessary to produce good writers. It is impossible to build a handwriting program without time in which to build it. Our schools would never produce a winning football or basketball team, a tennis champion, an outstanding chorus or an expert typist without the right kind of training and sufficient practice to master the skill—the same thing is true in handwriting.

The equipment needed for hand-

writing instruction are: A good text, a Measuring Scale, A set of Perception Strips, A set of Visual Aids, and good pens, ink and paper.

To the above we should add that a good, understanding teacher is very important.

—Editor



MARCH OF DIMES
JANUARY 15-30

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The ink which produces rich black shades and fine hair-lines.

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Also can supply penmen with
Genuine Gillott Shading Pens—
The original No. 1's and No. 604, E.F.'s



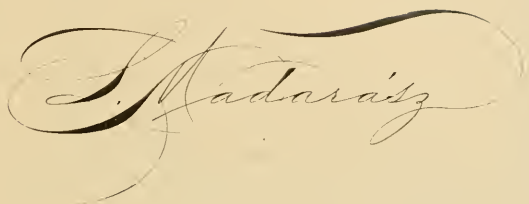
Send me your order, 40c a dozen, postpaid
AGENTS WANTED

A. W. COOPER
R. D. 1, Ringoes, New Jersey

GUESS WHO

THE MADARASZ SIGNATURE CONTEST

Here's a signature you will easily recognize as being an imposter. But, again, it may be a genuine L. Madarasz signature. Who knows but that Madarasz was not in fine fettle when he wrote this signature. Your editor gets confused himself on some of the signatures in this contest.



We had no idea that so many penmen would be interested in trying to decipher these confusing signatures, but as long as you keep sending in signatures which are so confusing, we'll print them for you to puzzle over. At any rate you will get something penmanshipistically out of studying them. Who knows but you may sometime win a first prize.

Who wrote this signature? To the Educator subscriber anywhere, including even those in the Zanerian and The Educator Office, (You have

nothing to fear for they don't read it), sending in the first correct answer we will give a copy of Madarasz's Book. To the second correct answer we will give a years subscription to The Educator.

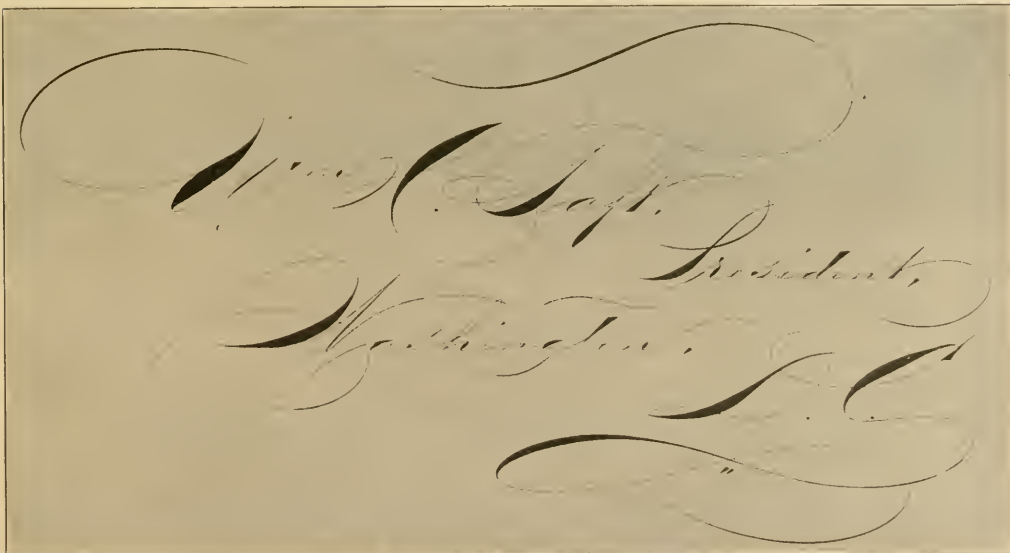
The Madarasz signature in the November Educator was written by Rene' Guillard. Up to the time this issue went to press no correct an-

swers had been received for the Dec. contest.

FOOLED HIMSELF

"Say, who wrote that great Madarasz signature? Boy, oh boy! It sure is the cat's whiskers, isn't it? Well, I won't guess on that one."

Rene' Guillard
Evanston, Illinois



A typical Madarasz specimen.

Pen Flourishing

By T. M. TEVIS, Chillicothe, Mo.



In this lesson we try to show the order of strokes as we usually make them. We pull the strokes toward the body. Keep turning the paper to accommodate each stroke. We start with the bill pointing away from us. In this position strokes forming the head, 1 to 8 are made. We then turn the paper pointing the bill of the bird toward our body and make strokes 1 to 11 forming the flourishes in front of the bird.

Next turn the bill to the upper left corner of the desk and make the wing strokes 8 to 20.

The tail strokes are made last with the head pointing away from us.

The bottom bird shows how additional strokes may be added.



A group of signatures by W. L. OHMERT, Office Training School, Columbus, Ohio.

Devices

When I find an exceptionally well written paper for the ability of the child, whether it be handed in in regular school work or in the handwriting class, I mount it on a bright colored paper or cardboard and exhibit it on the special bulletin board or part of the room devoted to that purpose.

I make a special effort to select

some work from my left-handed students and from those I wish to encourage. The average child feels that it is quite an honor to have a paper on exhibition. They will work hard to gain this honor.

I aim to have a large and well prepared exhibit for the Parent-Teachers-Meetings. Many parents come to our room before and after the meet-

ing to inspect our exhibit. It is interesting to watch the eager faces of the children as their parents inspect their work and make some complimentary remark.

I am well repaid for the effort put into this project for many nice remarks have been made about the handwriting in our room.

Miss Kincaid

My Toast to The Most Original Penman

F. W. Tamblын

Frederick William Tamblын, the beloved penman and teacher of penmanship since the early nineties, has done wonderful work with his pen.

F. W. Tamblын is without any doubt the most original penman in the long list of penmen since the days of the Spencers. He is a master in every branch of pen-art, but the most outstanding feature of his work is his originality. There has never been a penman who could quite imitate his work. (The late R. E. Tippet, Red Cliff, Colorado was perhaps the nearest imitator of the Tamblын style.) Study his style of business writing, and you will find it is original from "a" to "z". His Artistic writing, too, is unlike any other style of shaded writing. Those snappy shades and fine hair-lines make a combination that has been an inspiration to thousands of aspiring penmen. He also developed a style of Card-writing that is unique.

His Lettering is another outstanding feature of his originality, and his style of Engrossing is purely a Tamblын Style, and very pleasing. In Round-hand, Flourishing and Scroll Work he has originated styles that are different from any other penman, and those shades, whether long or short, heavy or light, and those marvelous fine hair-lines, all combine to make his work purely a style all his own.

Mr. Tamblын is one of the first men in the profession who worked out a series of practical lessons in all branches of pen work back in 1894 for a correspondence course. Approximately forty-thousand young men and women have taken lessons from Mr. Tamblын.

He has always had a personal pride in his work, and has always given a good measure for the price he has received. His work has always been of such a quality and quantity that it has brought him good return

orders. He has been a very accurate and painstaking man when filling his orders. The best is none too good, has always been his slogan.

I had the great pleasure to visit Mr. Tamblын Nov. 17-22, 1945.

On January 4, 1947 our friend, Frederick Wm. Tamblын, now retired, will have reached his 77th milestone. (Born Jan. 4, 1870). May I suggest that his friends and former students and all who admire his pen work send him greetings for the part he has played in penmanship.

About two years ago or more he had an accident that made it almost impossible to use his right hand. This was a misfortune for him and for the profession. His name deserves a prominent place in the "Penmen's Hall of Fame."

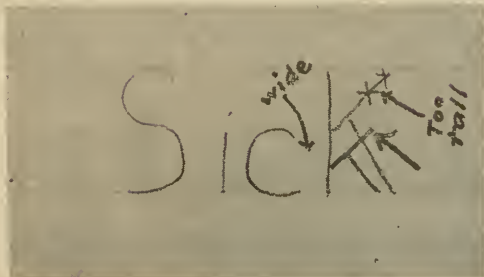
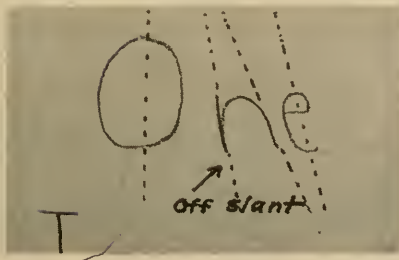
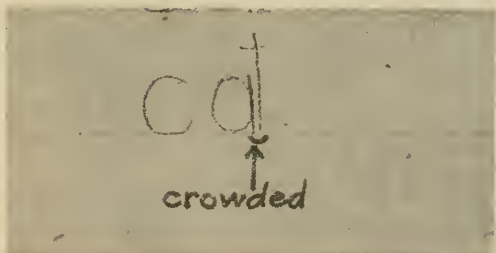
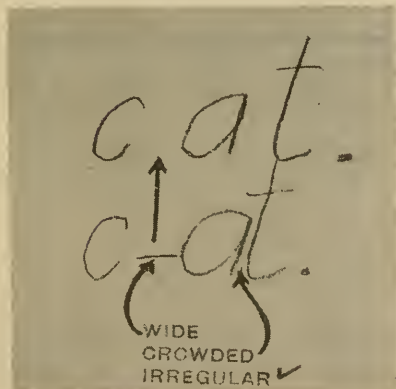
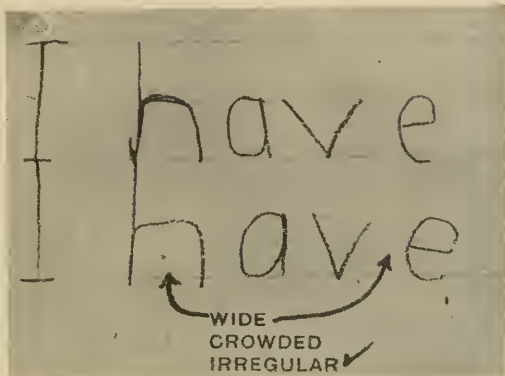
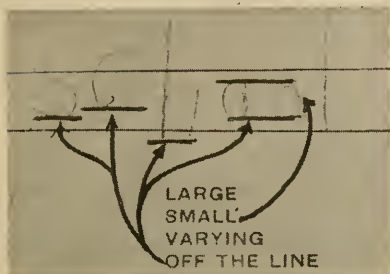
One of his 40,000 students,
Major F. O. Anderson
216 Marquette Avenue
Minneapolis, Minnesota



An alphabet made by F. W. TAMBLЫN some years ago.

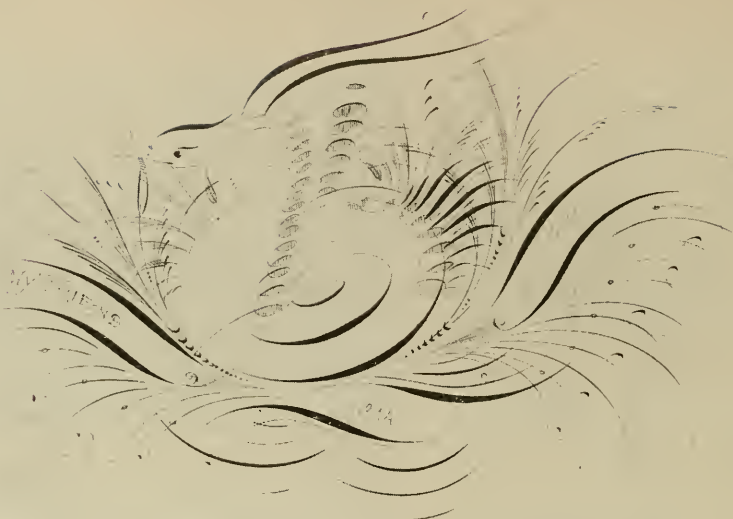
Constructive Criticism

By E. A. LUPFER



Learn to criticize your own work and that of your pupils. The above words were taken at random from specimens recently received by us. Spacing is one of the difficult qualities to master. Try to get the spaces in and between letters the same, with a trifle more space between than in words.

Many students and teachers are careless about resting each letter on the baseline, and of hitting the headline. Form good habits by being careful at all times.



This masterpiece was flourished by H. P. BEDRENSMEYER, of Quincy, Illinois, for Major F. O. Anderson, 216 Marquette Avenue, Minneapolis 1, Minnesota. Without a doubt this flourishing is one of the most beautiful flourishes to be found anywhere. It is a really fine art to be able to flourish so skillfully. Study the balance, grace, and the accuracy of details. Study especially the shape of the head, eye, and ornament.

TEACHING HANDWRITING

(Continued from Page 11.)

2. Numbering

Pages of record book.

Kinds of shells.

Items in Table of Contents or pages where items are to be found.

3. Correlate with arithmetic—concrete problems.

4. Write room number in sending notice to other rooms to visit. Visit Room 5.

See our shells.

XV—Original Poem.

Aim—To observe even margins.

We watch the clams
Play hide and seek
And see the razors
Dive down deep.

Drill—Letter Writing.

Aim—To learn the proper arrangement for letter writing.

Dear mother:

Please come to school Friday

afternoon at 2 o'clock. We will tell you about our shells.

Love,
Johnny.

Drill on the letters which may not be clear to the reader.

Written by W. L. NEWARK

THE
Educator

A B C D E F

G H I J K L M N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

R S T U V W X Y Z

Handwritten signature

Handwritten signature
PEN ARTIST

Mr. White is from Plymouth, Indiana.

Some very fine ornamental work has been received from R. R. Pilling, 4703 West Deming Place, Chicago, Illinois, who is deeply interested in the guessing contests. He enclosed some of his own efforts on the Madarasz signature which are quite commendable.



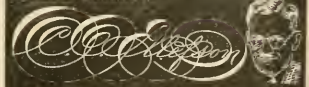
The Luper Bird

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appear before them. The rapid improvement in each student's writing will amaze you, when these strips are placed on the wall where they can be seen at all times.

All 10 strips showing either alphabet in capital and small letters, also figures from 0 to 9 will be mailed prepaid at the low price of \$1.25. Per dozen sets \$10.88. Three (3) or more sets sent postpaid to one address for \$1.00 per set. Be sure to state which set is desired.

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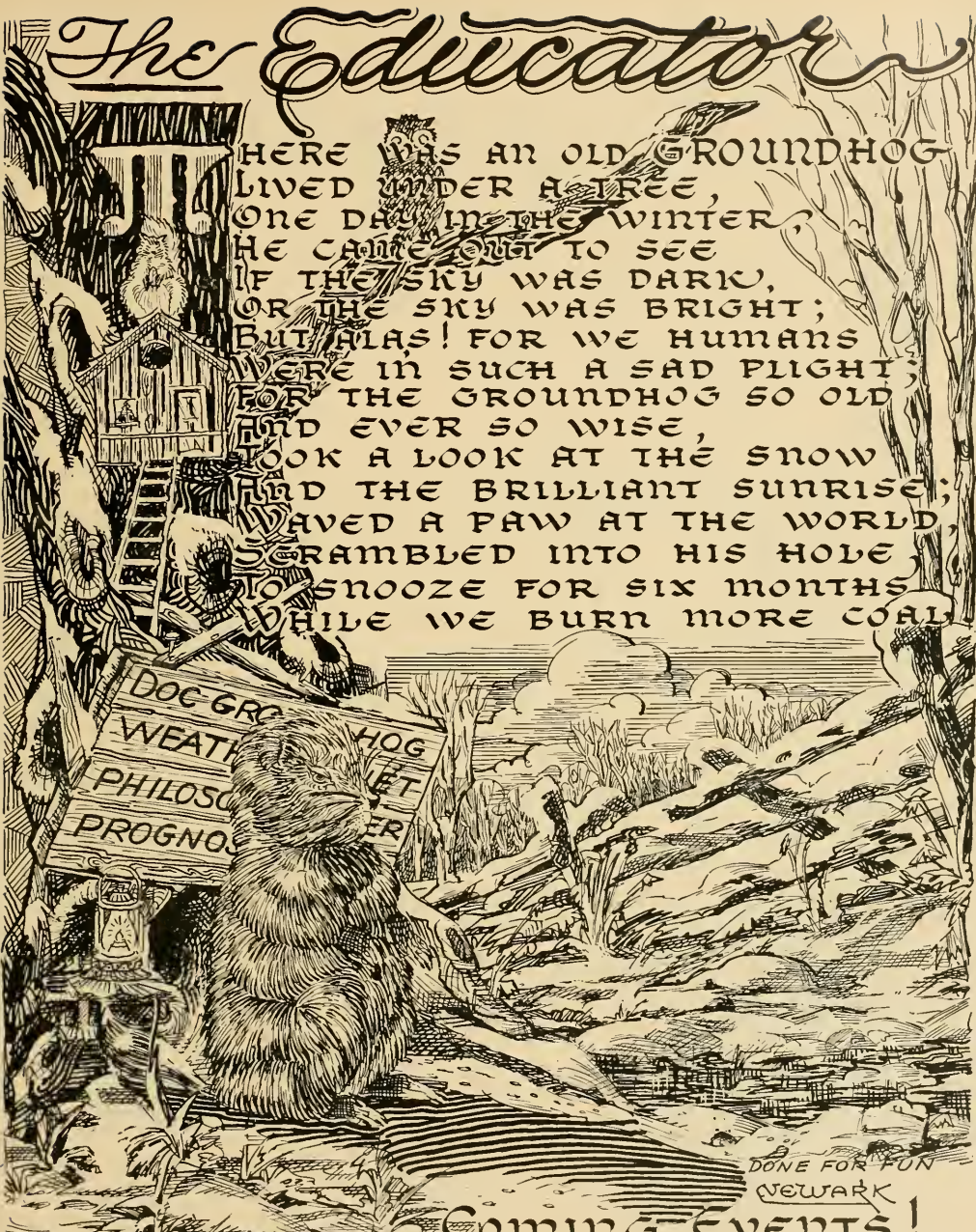
Present Tuition \$20.00 for each four weeks.

ZANERIAN COLLEGE OF PENMANSHIP

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COLUMBUS, OHIO

The Educator



HERE WAS AN OLD GROUNDHOG
LIVED UNDER A TREE,
ONE DAY IN THE WINTER,
HE CAME OUT TO SEE
IF THE SKY WAS DARK,
OR THE SKY WAS BRIGHT;
BUT ALAS! FOR WE HUMANS
WERE IN SUCH A SAD FLIGHT;
FOR THE GROUNDHOG SO OLD
AND EVER SO WISE,
TOOK A LOOK AT THE SNOW
AND THE BRILLIANT SUNRISE;
WAVED A PAW AT THE WORLD,
SCRAMBLED INTO HIS HOLE,
TO SNOOZE FOR SIX MONTHS
WHILE WE BURN MORE COAL.

DONE FOR FUN

NEWARK

Coming Events!

VOL. 52

FEBRUARY, 1947

No. 6

Published monthly except July and August at 612 N. Park St., Columbus, O., by the Zaner-Bloser Company. Entered as second class matter November 12, 1931, at the post office at Columbus, Ohio, under Act of March 3, 1879. Subscription \$1.50 a year.

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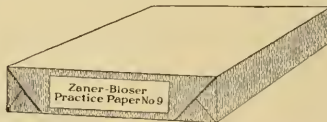
Size 8x10 1/4. 500 sheet pkg. Shipping weight 6 lbs.
1 pkg., 85c net, plus parcel post charges from your place to Columbus, Ohio.

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1 to 9 packages, per package, 85c, net.

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If the ink is too dark, more water may be added; if it is too light, more powder may be added.

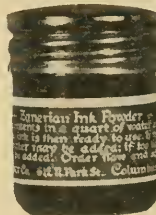
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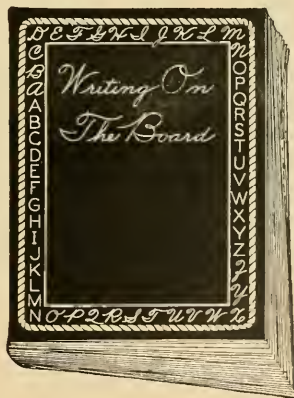
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a b c d e f g h i j k l m n o p q r s t u v w x y z z...

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Elizabeth -- Frank -- Grace -- Hank
Irene -- James -- Kathryn -- Louise

A B C D E F G H

I J K L M N O

P Q R S T U V W

X Y Z - & 1 2 3 4 5 6 7

A lesson in broad pen lettering by MISS ANN HOVER, Westwood, New Jersey. Miss Hoyer is turning out some nice work these days. Congratulations!

Help to make The Educator the best possible by sending specimens, articles, news notes or anything which will be of interest to the professional or the beginner.

The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, FEBRUARY, 1947

No. 6

DEAN OF HANDWRITING EXPERTS

Albert S. Osborn died at his home in Montclair, N. J., December 14, 1946 at the age of 88. He had been ill for several years of a heart ailment.

For half a century he was an internationally known handwriting identification expert. Through the high quality of his extended practice in the courts and as the author of "Questioned Documents," "The Problem of Proof" and many other writings, he had a profound influence on the advancement of the legal proof of the facts regarding handwriting and typewriting. Roscoe Pound, Dean of the Harvard University Law School, said in his introduction to one of Mr. Osborn's books "that in the short space of one generation he had established a new profession."

His interest in penmanship was stimulated by his connection with the Rochester Business Institute. This interest was not only in the history, development, and teaching of American handwriting, but in the way it was written after the student left the classroom. He was a skillful penman and retained a high degree of manual skill during all the years of his active life.

As president of the American Society of Questioned Document Examiners, which position he held until last year, he had a most beneficial influence on the continued progress of his profession. In the important Lindbergh-Hauptmann case, he was the first handwriting expert to identify Hauptmann as the writer of

the ransom letters, and with seven other experts from various parts of the United States proved conclusively in the trial that Hauptmann had written them.

No description of this virile man's life would be complete without reference to his staunch Puritan

character, his unquenchable thirst for accurate scientific knowledge, his inherent honesty, his strict adherence to high ethical principles, his keen sense of humor, and his kindness. These qualities made him a true scientist, an unfailing friend, and a great man.

—by Elbridge W. Stein

NEW YEAR'S DAY

It's New Year's day—a day of hope!

Dreams not fulfilled, if you don't mope,

Can be made real by well-planned work.

Have you the will no task to shirk?

This year can be your very best,

Work for your goal, don't dream and rest

While others toil and forge ahead.

A leader be, not just one led.

Decide at once to specialize

In some one field you highly prize.

Absorb the facts known to this date,

Use research and investigate.

In time your fame begins to spread

Because you heeded what I said.

You gave your best to work held dear,

And made yourself the grandest year.

—M. C. Leipholz

January 1, 1947

THE EDUCATOR

Published monthly (except July and August)

By The ZANER-BLOSER CO.

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E. A. LUPFER..... Editor

PARKER ZANER BLOSER..... Business Mgr.

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Single copy, 25c.

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Advertising rates furnished upon request.

THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

BUSINESS WRITING

By THE EDUCATOR STAFF

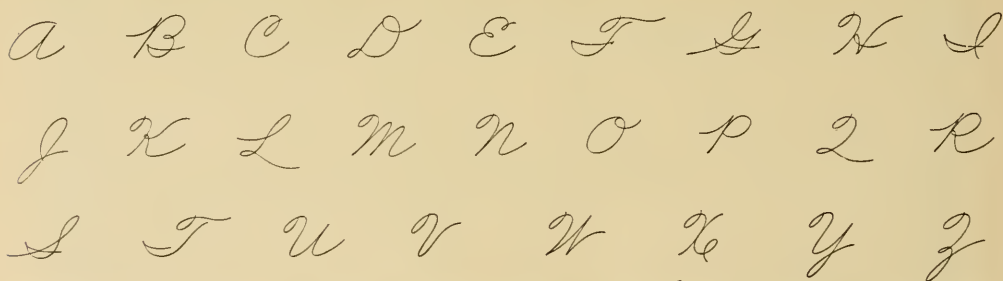


The time element today is so very important in everything we do today that handwriting must be done easily and freely to be of much service.

It must be written with very little attention being given to the manner of writing. That is, writing should be so nearly automatic that most of your attention can be given to the expression of thought.

The standard alphabet seems to fit the need of letter forms for speedy, legible, handwriting better than any other alphabet. It has been brought to a very high degree of perfection that very few changes are being made. The Roman alphabet was perfected many hundreds of years ago and while many different alphabets have been created, they have mainly been derived from the Roman and it still retains the distinction of being our most popular alphabet with little chance of being changed. Perhaps our Standard alphabet has reached a similar degree of perfection.

By taking each letter and mastering it, then using it in various combinations and words one can soon learn to make each letter correctly in form and in a free manner with less and less thought to the manner or method of writing.



Keep the hand well up on the fingers. Avoid turning the hand over on the side. Always write with a free hand by gliding and rolling freely on the little fingers.

Sit up! Don't slouch over your work.

Keep your pen clean. Try not to press too heavy on the downstrokes. Avoid heavy and light lines, as well as blots or corrections.

Owe Owe Co Co
Ear Ear Ear Ear

This copy is intended to increase movement. Swing freely from one letter to the other, getting wide spaces between each letter. Be sure that you keep on the line.

Benson Benson Benson Benson
Ivona Ivona Ivona Ivona

In practicing these words watch the small s and the finish of the o and v.

Loomis Loomis Loomis Loomis
Domain Domain Domain Domain

In these words we have a number of o's and a's. Since many people crowd the space inside the o and a we caution you to keep your letters full with plenty of space inside these letters.

Truman Truman Truman Truman
Farnam Farnam Farnam Farnam

Watch the shoulder of the small r. Get the top wide enough to make the r distinct from the small i.



Develop ease and speed. When you see rough, shaky lines it's a sign to speed up.

Keep the eye of the pen slanting toward the ceiling to avoid a scratchy pen and to get a uniform flow of ink.

Compare your work with the copy frequently to discover wherein you can improve your work. Become a careful observer of detail.

Amsterdam N.Y. Jan. 1, 1910.
 Received from Geo Painter
 Fourteen ⁰⁰/₁₀₀ Dollars
 In full of a/c
 S. C. Williams.

This receipt should be written carefully and satisfactorily. It contains 13 different capitals and many small letters. If you master this copy you will have mastered half of the alphabet. After writing this copy a number of times compare it with the copy and examine it, especially to see that the e's are open. Examine the o and a to see that they are not crowded. Are your dots above the i? Do all of your letters rest on the baseline?

Commercial State Bank
 Kingston N.Y. Oct 5, '09.
 Pay to H. J. Somerville \$900.00
 Nine hundred Dollars
 S. G. Pearson

In this copy the first line is written large and bold. See if you can write the heading larger than the bottom four lines.

Merchandise Insurance Expense

These copies are intended to give practice in writing ledger headings. Write them freely and accurately.

Annie Annie Annie Annie
 James James James James
 Annie Annie Annie Annie
 James James James James

Practice these names and other names, watching size, slant, and spacing.

The Need of Civilization Is The Need of Teachers

WILLIAM N. MALONY, Elementary Supervisor,
Council Bluffs Public Schools, Council Bluffs, Iowa

As an elementary supervisor of seventeen schools it was the writer's decided privilege to observe children and still more children. His happiest moments, however, were spent in observing kindergarten children. Here he was made, for a time at least, to forget every unpleasant thing in life. He seldom missed an opportunity to see these little folks because he learned from them. They knew instinctively just how to live. They were alive with the enjoyment of actually living. They enriched his life.

No task was too great for them. In fact, it was the least of their troubles. He saw these future citizens rush to their easels and with paint and brush interpret amazing bits of the physical universe. Unmindful of symmetry, their imaginations guided them through the bringing of the world into existence out of nothing. No professional artist could possibly feel more successful in creating a masterpiece than these young artists. They invariably held fast to their individuality. These young hopefuls had no fears or traditional theories. They were trusting, innocent and always eager to accept proper guidance.

One day this teacher visited a class of underprivileged boys and girls. He said to the competent teacher in charge, "What one thing connected with this classroom do these little youngsters enjoy most?" The reply was that they enjoyed turning on a faucet to get the feel of hot water. The supervisor remarked, "What a peculiar pleasure amid such surroundings!" The teacher replied, "No, not at all strange; you see these children come from homes that have no running water—least of all, a faucet with warm water." Some of these boys and girls looked as if they had come from homes without any

water at all—yet here they were enjoying peace and comfort and learning to live with one another—one of the greatest lessons in life.

These children are the most democratic humans known. They know not race or creed.

No matter how good looking or homely a kindergarten teacher was, she was at all times Beautiful in the eyes of her charges.

These little children were by nature affectionate. They loved their teacher and the visitor was inclined to believe that she loved them too. This meant, of course, that in kindergarten no one was starved for love. Every one was happy. What more could one desire?

Poor scrawly handwriting and carelessly made figures cause serious losses to large establishments each year. Some stores have to resort to the slow method of printing for safety.

Kindergarten teachers earn their pay if for no other reason than for "head hunting", passing out the clay, paste, kleenex, pulling teeth that can't be coaxied at home, applying tincture merthiolate, sewing up rips, wiping dirty noses, listening to big talk, tying hair ribbons and belts, pulling off overshoes, and snow pants, accepting dandelions in season, and what have you in winter.

How many truly good kindergarten teachers would be willing to give up their chosen profession? These teachers realize that the children under their guidance express reverent admiration for such words as excuse me please, and thank you. Their

pupils vibrate with enthusiasm when given new crayonex, stories, picture books, games, and songs. They major in doorknobs and light switches. They see hidden beauties in seemingly common place objects.

How joyous and carefree these children really are! Their rote type of song and their rhythmic work with hands and feet are always enough to convince anyone that life in general is worthwhile. Hats off to the kindergarten teacher!

Mary Ann Evans, that great Victorian novelist, could have been an artist kindergarten teacher. In her novel, *Silas Marner*, she took for her fundamental thought or theme:

"A child, more than all other gifts
That earth can offer to declining
man,

Brings hope with it, and forward-
looking thoughts."

In a very short time American kindergartens will be filled to overflowing. Now the question is will there be enough well qualified and professionally minded teachers to administer proper guidance to these eager little children? They are the hope of a nation.

The teacher crisis in the United States is acute! We must put forth every effort to help with the recruiting of teachers for these very youngsters.

School is well underway, yet newspapers are still carrying ads for teachers. America needs good teachers. College students are shunning teacher preparation. Public attitude toward teaching must change. The United States spends about 2% of its income on education.

"There is no greater field for social and patriotic service than in that of teaching."

The need of civilization is the need of teachers.

Eastern Commercial Teachers Association

Mr. E. S. Donoho, 50th President of the Eastern Commercial Teachers Association, has reported that the Executive Board held a meeting at the Statler Hotel, Boston, Massachusetts, October 19, and completed plans for the 1947 convention to be held at this hotel April 3, 4, and 5.

President Donoho has announced the appointment of the following chairmen and committees: General Chairman—Walter E. Leidner, Roxbury Memorial High School (Boys), Townsend Street, Boston 21, Massachusetts; Co-Chairman and Editor of next joint Yearbook—Dr. Paul Salsgiver, Simmons College, Boston, Massachusetts; Honorary Chairman—Dr. Dennis C. Haley, Assistant Superintendent of Schools, 15 Beacon Street, Boston 8, Massachusetts; General Membership Chairman—Miss C. Frances Vogeding, Pierre S. duPont High School, 34th and Van Buren Streets, Wilmington 276, Delaware; Pre-Convention Publicity Chairman, E. G. Purvis, Strayer College, Washington 5, D. C. Administrative Committee: Chairman—Frank W. Kerwin, Burdett College, Boston, Massachusetts; Assistant Chairman—Hilda M. McNally, Boston Clerical School, Boston, Massachusetts. Banquet Committee: Chairman—Mrs. Tilly Dickinson, Simmons College, Boston; Assistant Chairman—A. Sidney Galper, Salem Vocational High School, Salem Massachusetts. Hospitality Committee: Chairman—Dorothy M. Murphy, High School, Watertown, Massachusetts; Assistant Chairman—Helen B. Stanwood, High School, Reading, Penna. Printing Committee: Chairman—Arthur C. Long, Girls High School, Boston; Assistant Chairman—John E. Bowler, English High School, Boston. Prizes Committee: Chairman—Rena J. Keay, Boston University, Boston; Assistant Chairman—Andrew W. Steinhope, High School, Newton, Mass.; Assistant Chairman—Donald B. Mitchell, High School, Waltham, Mass. Registration Committee: Chairman—John M. Canty, High School of Commerce, Boston; Assistant Chairman—Charles J. Lynch, Bureau of Child Accounting, Boston.

President Donoho represented

the Eastern Commercial Teachers Association as official delegate at the National Business Teachers Association convention at the Sherman Hotel in Chicago, December 26, 27, and 28.

The Eastern Commercial Teachers Association will celebrate its 50th Anniversary at the 1947 Annual Convention at the Statler Hotel, Boston, Massachusetts, April 3, 4, and 5. The Executive Board is planning an interesting, stimulating convention program at this Golden Jubilee centered around the theme "Attainable Standards for Business Education."

The unusual and distinctive feature will be a banquet without a banquet speaker. In place of a speaker a colorful pageant will depict the history and growth of E.C.T.A. over a period of 50 years. The pageant will be staged under the sponsorship of two board members, Mr. Rufus

Stickney and Mr. Sanford L. Fisher.

The following new officers were elected for the 1947 convention: President Edmond S. Donoho, Strayer College, Baltimore Maryland; vice president, Mrs. Edward C. Chickering, Jamaica High School, New York City; executive board member, Mrs. Frances D. North, Western High School, Baltimore, Maryland.

Officers and Executive Board members who continue in office include: Secretary, Bernard A. Shilt, supervisor of Commercial Education, Buffalo, New York; treasurer, Rufus Stickney, Boston Clerical School, Boston, Massachusetts; Dr. J. Frank Dame, State Teachers College, Bloomsburg, Pennsylvania; Dr. James R. Meehan, Hunter College, New York City; George E. Mumford, Kensington High School, Philadelphia, Pennsylvania; and the retiring president, Raymond C. Goodfellow, ex-officio member of the Board.

MR. AND MRS. McDONOUGH

Mr. and Mrs. L. E. McDonough, of Route No. 1, Clyde, Kansas, have purchased a farm and now have a country home. Mac tells us that he has some chickens, 2 cows and a garden, and after 30 years of Business College work and swinging a pen he has decided to make a change. Kansas is noted for its fine hunting grounds and our friend Mac states that he has plenty of pheasants and quail on his land and a fishing stream one-half mile away. Some day we are going to accept his invitation to go fishing and hunting. The Editor is not much of a hunter, but he is a **GREAT** fisherman. Mr. McDonough was connected with the Grand Island Business College at Grand Island, Nebraska.

In 1913 Mr. McDonough came to the Zanerian College of Penmanship and began his penmanship career.

An Interview

WITH



B. Barnhart

Ed. Tell us, Mr. Barnhart, in your own language about your penmanship training and experience as a penman, teacher, and clerk of the Akron Board of Education.

Mr. B. My first interest in writing was created when a younger brother and I became old enough to write on our slates. Our father had told us that when a boy he had received a prize for being the best writer in school. We had him set copies for us and when he had written them we took our slates to him to decide whose writing was the better. He often decided in favor of my brother when I thought that my writing was better than his. This irked me not a little and it spurred me on to greater effort. From this time on I kept up my interest in learning to write a good hand.

For several years in school we

wrote in copybooks and during a fifteen minute period we laboriously wrote four lines with a cramped finger movement. One year, however, we had a teacher who had attended a Normal University and had received professional training in penmanship. He taught us to write with the muscular movement. He also engaged the teacher of penmanship at Wittenberg College in Springfield, Ohio, to come out and teach an evening class in writing in our Little Red School House. At the end of his course, our teacher followed it with another. Later in the year the Wittenberg teacher had a class in North Hampton, our postoffice town and I attended this also. By this time, I had made so much progress that the professor advised me to continue my practice. He told me that I had made more improvement in a week than he had ever been

able to make in a month. I followed his advice and took a course by mail from one of the finest penmen in the country.

It had been my intention to become a teacher when old enough and earn my way through school by teaching in the winters and attending summer schools as some of our teachers were doing. This, however, took several years. I had learned that many teachers of penmanship and other subjects secured positions in Normal Schools and Colleges and took courses while they taught. This, I decided to do with my penmanship and I selected the National Normal University, Lebanon, Ohio, as the school in which I wished to teach. Six years later, I had charge of the Penmanship Department of that Institution.

In the meantime, I received a certificate and taught a country school one term and then went to Lebanon. I took the Teacher's Course and specialized in penmanship. Here, too, I made rapid progress in writing. The professor advised me to go to Michael's National Pen Art Hall, Delaware, Ohio, the school that he had attended. This I did at the end of the term and in six weeks I completed the course and received a diploma.

I then secured a position to teach in Nelson's Business College, Cincinnati, Ohio. After teaching at this

college over one year, I learned that the teacher of penmanship at Lebanon intended to resign at the end of the year and that I would be offered the position. My dream was coming true. I returned to Lebanon and continued my studies and took charge of the Penmanship Department at the beginning of the new term. I taught here four years and the school failed during the panic in 1893. While here, I received three diplomas, Teachers, Commercial and Penmanship, and credits in a number of other studies. The school continued, but I resigned to accept a position in Soule Commercial College and Literary Institute, New Orleans, La., to teach writing in the Commercial Department and to have charge of the Higher English Department which corresponded to the Eighth Grade in the Public Schools. Before leaving for New Orleans, I spent a little time at the Zanerian Art Colleges, Columbus, Ohio.

After two years in New Orleans, I went to Boston, Mass. to teach in Burdett College, the largest Business College in New England. I taught there three years and then came to Akron to establish a Bookkeeping Course in the High School and to Supervise the writing in the Elementary grades. After four years, my position as Supervisor along with those of some other Special teachers was abolished as an economy measure. Before taking up my work here, I spent some more time at the Zanerian Art College.

I was later elected Clerk and Treasurer of the Board of Education in which position I served for fourteen years and then resigned to go into business with my son who had returned from the army. This was in 1919.

In the school election that year I was chosen a member of the Board for a term of four years. When my term expired, I returned to a position in the business office of the Board and served as an accountant until my retirement in 1938.

During the time I was connected with the schools and since my retirement, I engrossed the names on the High School diplomas. For fourteen years I also signed them as Clerk of the Board. In consulting available records, it was found that from 1899 to date, I had lettered more than 45,000 diplomas, a number larger

than the entire population of Akron when I came here in 1898. In 1900 the population of Akron was 42,728. I also lettered thousands of diplomas for other schools.

Penholders and Equipment

While serving as Supervisor, I designed an easy to hold penholder that practically eliminated the necessity for teaching the children penholding which I found to be quite a task. With this holder they simply "Did what came naturally." I secured a patent on this holder and years later on a unique combination holder and letter opener. I also designed a personalized fingerfitting holder that I use for all my lettering. A specially designed art board and ruling equipment for my diploma work and this

penholder were made by students of the Hower Trade School from plans, specifications and a model furnished to the school.

Handwriting Expert

Since coming to Akron I have frequently been consulted in cases of disputed handwriting and have appeared as an expert witness in the courts of Summit and other counties.

Membership In Organizations

At present I am a member of the following: Methodist Church, Masonic Club, McGuffey Society, Fifty Year Club, and Summit County Historical Society. In former years I was a member of the Chamber of Commerce, Real Estate Board, Kiwanis Club and Crime Clinic.

Mr. E. A. Lupter
612 North Park St.
Columbus, Ohio

Christmas Greetings
from Mr. and Mrs.
Arthur Macklin Grove

Here are two beautiful little gems from two of America's finest engrossers. The top address is an envelope from J. B. HAGUE, 601 West 115th Street, New York City.

The Christmas Card is by A. M. GROVE.

The lettering on both specimens deserves your careful study. It is accurately done and contains enough individuality to reveal that both of these men are masters of lettering, which comes only after years of lettering.

Genuine Copperplate Script Vs. Freehand Shaded Business Writing

By E. A. LUPFER

Genuine copperplate script, that style of handwriting in which the upstrokes are fine hairlines and the downstrokes are shaded, has been in use for many years.

Many books containing exquisite examples of this style were published a hundred years ago in England, Germany, Italy and other countries. Considerable of this kind of writing was done years ago on old documents and court and state records. Some of the Spanish speaking countries still teach this style in their schools. It is considered the most beautiful style of handwriting, but because of the slow manner of writing it it has been generally found undesirable for general writing. It still remains the outstanding style of handwriting for engrossed documents and work where beauty is desired. In point of value to the engrosser it ranks next to lettering.

It is called Copperplate script, Roundhand, Engrossers Script, Engravers Script, Freehand Script and Commercial Script.

There are various modifications of this style of writing, mainly (1) the genuine modern copperplate style used by engrossers and hand engravers, (2) the freehand style used by some penmen and (3) the many varieties of styles containing a mixture of script and lettering used by commercial artists and advertising men. Your newspapers and magazines contain many good and poor examples of the latter style. We shall not in this article consider the last mentioned style, but shall only call your attention to the fact that commercial artists must have recognized the great beauty and value of this style, otherwise they would not have used it so extensively as a foundation for so many of their styles. After all, they must use styles containing the greatest amount of legibility and beauty.

It is our desire to show why the copperplate style is superior for en-

grossers for high priced work and why freehand or shaded business writing is more suited for quick and less expensive commercial jobs.

As stated, genuine copperplate script has been in existence for centuries and with very slight changes it has remained almost the same all these years.

Script in the old books was very carefully and skillfully cut on steel by expert hand engravers. It contained more flourishes than the style used today by the best writers and hand engravers, though you often see some very excellent examples of flourished letters in script today which have been copied from the old masters. We rarely see the bureau of engraving which perhaps represents the best hand engravers today using anything but a simple dignified style of script.

This style of handwriting is written by engrossers with the hand well down on the paper forming a firm foundation. The side of the hand or

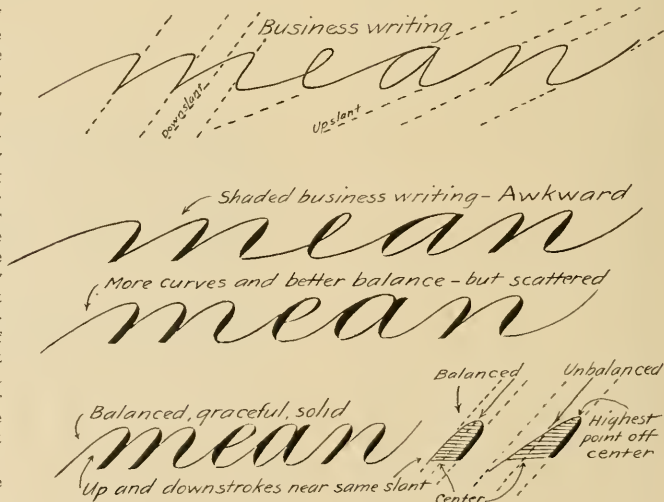
fist rests firmly on the paper allowing the fingers to work easily and produce firm smooth lines when the pen is moved slowly. This is the position recommended for all slow writing, lettering or inking in lines where extreme care and accuracy of form is required.

This manner of working has a tendency to simplify forms of letters as large flourishes are hard to produce with a slow drawn movement and at the same time get smooth lines. The large flourishes are usually pencilled and inked in slowly.

In finest expensive specimens the work is first suggested in pencil for spacing and arrangement, then proof-read for spelling and English. The script is then carefully written over the pencil suggested forms.

This manner of working leads to the greatest possible accuracy in script, for high class work. It is the sure way of working for accuracy.

From time to time the freehand or shaded business writing style has



sprung up. The promoters of this style used the same forms as in business writing, but shaded the downstrokes and added a few flourishes as used in ornamental penmanship. The movement has also been similar to that used in business writing. They used a free gliding movement on the beginning strokes, the upstrokes, and the final strokes. The hand rested only on the little fingers and the muscle below the elbow. The hand is up on the fingers in an unsteady position as in business writing and quality of line depends upon a rapid movement. In that position a slow motion produced broken lines and awkward breaks because of the flimsy hand support of the fingers. A free swing is necessary for any degree of success, but this is a hit and miss method. One never can be sure of getting accurate forms when using a rapid free swing.

Business writing is a style of handwriting developed for or because of speed and freedom for communication and record purposes. The letters are made with a swinging motion of the arm and with the hand ever reaching higher and higher to the

right as illustrated in slanting over turns in letters like *n*. The highest point of the turn in slanting business writing is directly above the downstroke. This form shows action and enables one to write with speed. It is an active looking, but off balance, form. It lacks symmetry and grace.

Compare the two examples on the last line in the illustration herewith. The arch in the turn of the business form is high at the right side and is unbalanced. A line drawn through the center does not hit the center of the arch, but crosses considerably below the top of the turn.

The other one has the highest part of the arch of the turn near the center and is more nearly perfectly balanced. When lines are drawn directly through the center of the forms in genuine copperplate script they will touch the highest point in the arch of the turns and ovals. The same is true at the baseline on *u* turns, ovals, etc.

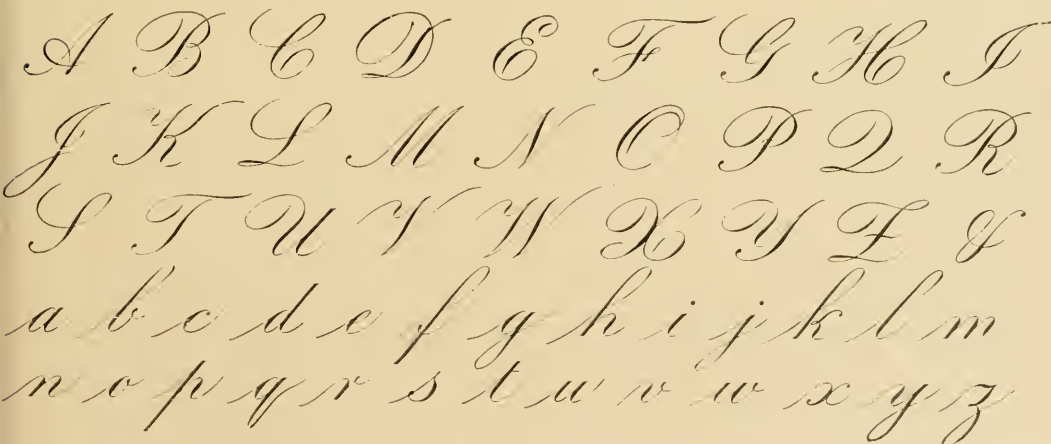
In writing the shaded business writing style the turns are sharp and unbalanced and too much movement is used on the connective strokes. In business writing it is proper to

have two slants. (1) Main or downstroke slants and (2) connective or upstroke slants. In genuine script the upstrokes and downstrokes should be more nearly on the same slant.

In the second line the word, while carefully written, does not have as much grace as the third line into which we have introduced a little more roundness of turn. This third line, however, is spread out and looks rather scattered. The last line represents more nearly the ideal style for genuine copperplate script.

What we would like to have you do is begin a careful study of script, keeping the above though in mind.

We will be glad to hear from any engrosser or penman on the above subject. We believe that the free-hand style of roundhand is very appropriate for cheap, quick work, but it can never be used successfully for jobs running into hundreds of dollars where sureness and beauty are essential. The slower and more carefully one writes copperplate script the more accurate and beautiful it will be, and the more one increases the speed in writing the more accuracy and beauty is lost.



Ornamental Penmanship

BY



We believe that more fine penmanship is used today than at any other time in history.

If you have examined the many thousands of Christmas greetings for this year you must have been impressed with the various styles of attractive penmanship used.

These cards are doing a fine job of creating interest in fancy penmanship. The quality of the work is remarkably good on many of the cards.

The styles of penmanship are varying and worth your careful study. Legibility is usually stressed and the

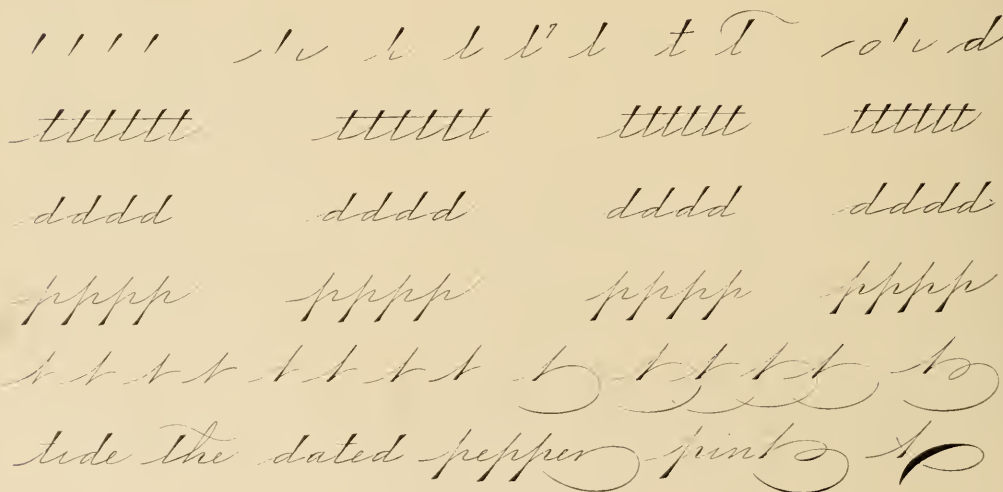
designing quite good. Much of the penmanship is on the vertical slant. Many of the older styles used by penmen have been used as models in designing these modern cards.

All in all, we as penmen can profit by imitating many of the good qualities and ideas presented on them. As a rule they are neat and delicate in appearance and the coloring is beautiful.

Fine ornamental penmanship is appreciated by the masses as is clearly demonstrated by the sale of millions of cards during the holiday season.

What could be more appropriate for social purposes than beautiful ornamental penmanship to carry your message of good wishes to your friends, or in business, to carry thanks to customers and your appeal to prospective customers?

Yes, ornamental penmanship is being used effectively more and more for social and business purposes. The future holds excellent opportunities for various types of ornamental penmanship. Modern methods of reproducing penmanship are opening up new possibilities for the use of fine ornamental penmanship.



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lllll . lllll lllll lllll
la la la la la la la la la
hhhh hhhh hhhh hhhh
kkkk kkkk kkkk kkkk
will shall llama skill hill hillock

GUESS WHO

THE MADARASZ SIGNATURE CONTEST

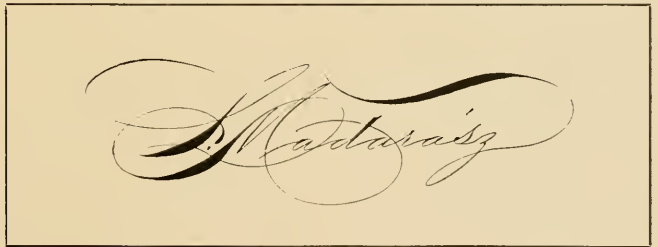
Mr. George W. Kuhne, Lawrence National Bank, Lawrence, Kansas, was the winner of the November Madarasz Signature Contest. This signature was written by Rene' Guillard.

Very few have even ventured to guess on it.

Who wrote the accompanying

Madarasz Signature? Again we offer a years subscription to the first correct answer.

At this time we have not received a correct answer to The December Contest or to the January Contest. The December signature was submitted by Paul O'Hara, Maury Hill High School, Norfolk, Virginia. The January signature was written by ? ? ? ?. Let's try this one again.



u u u u u u u u u u u u u u u u
u u u u u u u u u u u u u u u u
u u u u u u u u u u u u u u u u

Handwriting Procedures For Beginners

MRS. EVELYN MCKELVIE

McKinley School, Kearney, N. J.

Handwriting is a very definite skill. Of all the skills taught in the first grade, handwriting is the one that shows the most tangible evidence of abilities being acquired.

In Kearny, we follow a well defined plan of teaching, which you will observe as I proceed. The reason is that we feel in the first grade we are establishing basic habits which we hope will be the ground work of all future written work.

We teach manuscript writing in the first grade and first half of the second grade. You may differ with me as to the advantages of teaching it. But from experience I find that manuscript writing is easier for young children to learn. The letters stand out as separate units. The unit of movement is shorter. There are no connecting strokes, and it is less fatiguing. The form resembles print in the readers with which the child is usually familiar. Since the letters are kept separate, it is easier for the child to detect his errors and to evaluate his own skill and improvement. It aids the child in early written composition work. I feel that it also aids in the teaching of spelling and reading.

Beginning first grade writing is started at the blackboard. Here the teacher can easily observe the class as a whole, and each child can compare his work with another child's. I rule the blackboard with a staff liner containing white chalk. Instead of making continuous lines, I make individual boxes to suit the various heights of the children.

The child is first taught what position he must use. He faces the blackboard squarely with the hand not in use holding the eraser at the small of his back. He uses a piece of chalk suitable to the size of his hand. The chalk points to the palm of his hand.

We teach the child to differentiate between a line and a space. From past experience we have found that many times upper grade children could not do this.

In first grade, the fundamental strokes to be taught are a two space line, space and a half line, one space line, one space oval and two space oval as needed. The first grader has made definite progress when he has mastered these strokes. He is now ready to make any letters that we may introduce.

It is in the teaching of these basic strokes and the combinations of them to make the letters of the alphabet that the teacher's imaginative little stories may aid materially in impressing upon the child the right direction of the stroke. For example, all letters "sit on" or touch lines.

Learning to write a good handwriting helps to build character and confidence and is an asset in any responsible position; scrawly, illegible handwriting retards progress and is a detriment.

The straight lines are soldiers standing in a row. The circle is a ball, not an egg. The "t" wears a bow tie. The "r" has a curved part like the top of an umbrella—the rainy day letter. "W" is a letter with slides. The "s" curves like a pretzel. Many stories suggest themselves as a new letter is taught.

After the fundamental strokes have been learned, I like to teach the letters of action words (run, hop, jump, skip, etc.). In the child's beginning reading work simple stories such as "I can run" or "I can hop" have been learned. Now the child can learn to make the letters and to write the words. He knows the words by sight. He has the satisfaction of being able to write what he already knows how to read. The length of time spent in teaching writing at the blackboard will be determined by the ability of the class.

The transition to paper is a carry-over of an old situation. For a few lessons, the child writes on plain paper which is folded into the same number of spaces, the size of those used at the blackboard. Large spaced lined paper is also available and will prove as satisfactory. The same subject matter is used as at the blackboard. The paper is placed square with the desk so that the vertical down strokes will be made toward the body. The child sits with his feet flat on the floor. He uses a pencil with a large soft lead so as to make a broad mark.

Impatiently, the first grader looks forward to writing on regular lined paper. We use a yellow lined paper with alternate dark and light lines about half an inch apart. For the next few weeks, one half of a sheet of paper is used rather than a whole sheet. It is less confusing to the child.

For written material we use our basic manual and correlate all first grade activities with our writing. For example, take art. The children have a favorite rag doll. They make her from cardboard and dress her. They then learn to write her name and some short sentences describing her.

In music, the children learn many lovely snow songs. They write the words of the songs.

For language work, the children compose a story chart about a walk in the park, or planting seeds, or daily news of happenings in the classroom. They copy the stories to take home.

During arithmetic time, the child learns how to write the numbers from one to ten, just as carefully as he learns to write letters.

This sums up handwriting procedures for beginners as followed in Kearny. I hope that this discussion has given you constructive help to understand what our far-reaching motives are and to aid you in your teaching of primary handwriting.

Supplementary Ornamental Copies

BY

Francis B. Courtney

P. A. Baker

M. S. Albert

V. W. Turner

E. B. Garner

P. A. Shoemaker, 710 Franklin Street, Williamsport, Pa., was recently awarded a Professional Certificate in penmanship, by The Educator. Mr. Shoemaker states that he has earned on an average of \$1.00 per hour filling certificates, and has made extra money writing cards, invitations, etc. We congratulate Mr. Shoemaker on his fine work and hope to see more of his work in the near future.

Study the simple forms of these letters. They contain comparatively few flourishes, but each flourish has a definite meaning or purpose.

Card Writing
My Hobby

Send me your order. 40c a dozen, postpaid
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SPECIAL—2 Desk Bottles Meub's Professional Black Ink

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The ink which produces rich black shades and fine hair-lines.

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The original No. 1's and No. 604, E.F.'s

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All handmade designed for beginners of handwriting and professional penmen. Prices right. Send for FREE circulars.

Address: F. L. TOWER, 601 W. Pleasant St.,
Hammononton, New Jersey

Device

Contributed by a Supervisor.

THE STORY OF THE QUINTUPLET LETTERS.

I used the following device in teaching the upper loop letters and found that the pupils were interested:

How many have heard of the quintuplets who were born in Canada and are now twelve years old? Tell me about them. Then I show them a picture of the girls.

Name them, please. (The names are written on the board.) Marie, Cecile, Annette, Yvonne, Emilie.

Today, we will begin the study of the quintuplet letters. As some one said the five little girls look alike, so do the letters today all look alike. They start the same way and are the same height. All are tall.

(Then under the names on the board write l l l l l.)

You can't tell one from another. Can Mamma Dionne and Papa Dionne and the nurses tell the little girls apart? Yes, they can. When you are with them, you can see differences. The same with our letters today.

(Then write again underneath the others.)

Which is the smallest girl? Marie. Here is Marie and write the letter l. Next comes Cecile, a little different from l but not much—(write b). The next two like to do the same things, Annette and Yvonne. Here they are h and k. Now we have Emilie left. I have read that she is different for she uses her left hand very much. What letter is left? Yes, it's f.

The copy on the board will look like this:

Now we are ready to write. (Write on the board enough to show pupils what you wish them to do.)

Write a line of single one-space ovals. Then one or two lines of "l l l" calling attention to beginning curve and where down stroke crosses. Next write one or two lines of l l. Then use it in a word. Then in the succeeding lessons, take the other letters, calling attention to likeness of letters and also to the difference.

Close lesson with, "It would be fine if we all could see the five little girls and wonder if we could tell them apart."

Marie · Cecile · Annette · Yvonne · Emilie

l · l · l · l · l

l · b · h · k · f

l l l l l little

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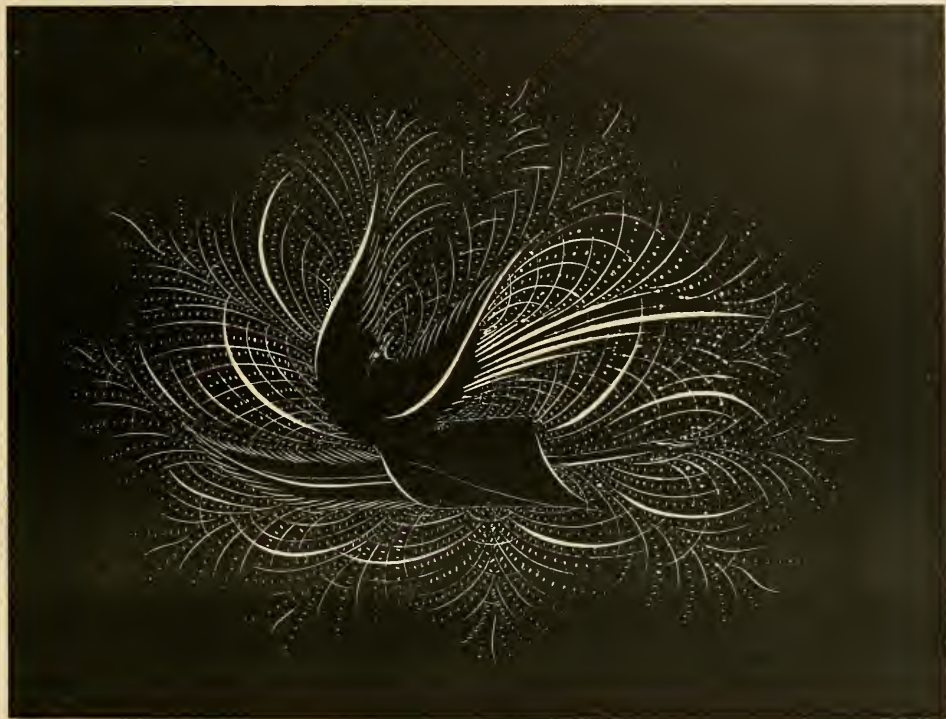
Write for my free book, "How to Become an Expert Penman," which shows what others have accomplished by taking my courses. Enclose 10c for one of my favorite pen points and your name with a beautiful flourished bird written on a card. Write today!

T. M. TEVIS Box 25-C Chillicothe, Mo.

A New Series of Flourishes

SNOW BIRD No. 3

By F. B. COURTNEY, 12365 Cherrylawn Avenue, Detroit, Michigan



A beautifully designed flourish by our good friend from the automobile center. Flourishings which appear in this series are well worth a place in any penman's scrap book.

— THE COVER —

The cover this month was contributed by W. L. Newark of the Zaner-Bloser Engrossing Studio. Mr. Newark is a versatile penman being able to do all types of pen and brush work and has a local reputation as an oil painter.

Brer Groundhog has his day February 2nd. He is undoubtedly the only animal with this unusual instinct. He comes out and looks over the world with a scrutinizing eye and if we make it too hot for him he goes back into seclusion for another six weeks while we supposedly face another six weeks of cold weather.

EDWARD O. FOLSOM DIES

Edward O. Folsom, 72, former secretary of the Board of Education, Utica, New York, died early in December. He recently retired from his position after 25 years of service. He was born in Barclay, Kansas, in 1874, graduated from Central Normal College in Great Bend, Kansas, and from the School for Commercial Teachers in Cedar Rapids, Iowa. Later he took courses in New York University.

For some time he taught in Green Bay and Milwaukee before accepting

a position in Worcester, Massachusetts. He went to Utica in 1911 and became head of the commercial department in Utica Free Academy.

As a young man he took writing and became attracted to penmanship by the work of L. Madarasz in the Cedar Rapids Business College. For many years he was a teacher of business writing and commercial subjects. All through his life he was an artist and enthusiast for penmanship and collected many specimens from famous penmen. Some of these specimens appeared in the columns of *The Educator*.

J. A. Buell

It is with deepest feeling of regret that we announce the death of our good friend and former pupil, J. A. Buell, who for 38 years was the penmanship teacher at Minneapolis, Minnesota, Business College, having retired from teaching only a few months ago at the age of 86.

Julius Arza Buell was born on September 30, 1860, in Washington County, Ohio. When only six weeks old his father, and mother with his uncle and aunt took a flat boat down the Ohio River to the Mississippi River, from the Mississippi to the Arkansas River, pushing the flat boat with sweep oars.

When reaching the Arkansas River they had to push against the current but here they met with a steamboat. They discovered that they knew the captain and he gave them a helping hand by tying their boat to the steamboat and took them to Little Rock. After landing here they bought land from the Government and took up claim.

Shortly after their arrival, the Civil War spread west of the Mississippi River, and Julius H. Buell, his father, and uncle were impressed into the southern army and sent to training camp. Mr. J. A. Buell's father died soon afterwards in a training camp.

His uncle escaped from the training camp and made his way back to his folks near Little Rock. He secured a team of mules and then took his relatives with him, and traveling with mules by night and hiding during daytime when finally they reached a point in Missouri, which point was under the northern lines. From there they went back to Ohio in 1863.

Mr. J. A. Buell went through the 6th grade in Greenstreet grammar school. He left school at the age of 13, worked on a farm to make a home for his mother. At the age of 21 he went back to Little Rock, Arkansas to see if he could reclaim the land which his father had laid claim to, but it had been sold for taxes. While there he attended a Business College in Little Rock and



became interested in penmanship and other business branches.

He returned to Ohio where he married an old schoolmate, Effie Woodburn in 1886. From here they went to Urbana, Indiana where he rented a farm and farmed until 1898 and during all this time he studied nights with the intention of becoming a business college instructor. In the year of 1898 he attended the Champlain Business College for a few months in the winter. In the spring of 1899 he took a position as instructor in Alexandria, Indiana and was there about six months. From here he went to Red Wing, Minnesota as an instructor in Red Wing Business College and remained here until the year 1905. From here he went to Toledo Business College in Toledo, Ohio where he remained for about nine months. In the year of 1906 he attended the Zanerian College to take special training in penmanship, engrossing and methods of teaching.

After completing a course in penmanship here he returned to Red Wing, Minnesota where he became an instructor in the Lutheran Ladies Seminary. In the year of 1908 he took a position as an instructor in the Minneapolis Business College in Minneapolis, Minnesota where he served continuously until retirement in July of 1946.

He became nationally known as a teacher of penmanship. He had more than 25,000 students in his years of teaching, of whom more than 7300 won writing certificates for proficiency in business writing. This is more certificates than any other teacher has ever won.

He became especially famous for his success in teaching business writing to left-handed students, a capacity he had himself developed following an accident in which he broke his own right wrist.

To all who were left-handed in his classes he gave encouragement and showed them that they could learn to write the same as right-handed pupils with the proper training. He wrote a series of articles for The Educator on the left-handed writers.

His entire life was typified by an almost unequalled loyalty to the Methodist Church which he joined approximately 75 years ago. Coming to Minneapolis, he immediately joined the First Methodist Church of this city. In 1916, having built his home at 4526 Blaisdell Avenue he transferred his membership to Hobart Church, where it has since resided. At one time or another he served in almost every capacity the church offers. Especially significant was his long term of approximately twenty years as secretary of the Quarterly

Conference; his equally long service as an usher; and his membership on the Official Board for almost the entire length of his membership in the church here, which amounted to thirty years.

At the age of 60 he became interested in playing the cello and took lessons at the McPhail School of Music and later played in the Minneapolis Amateur Symphony.

Mr. Buell passed away on December 19, 1946. He was preceded in death by his wife, Mrs. Effie W. Buell and his son, Earl H. Buell. Surviving are his son, Clyde W. Buell; two daughters-in-law Mrs. Clyde W. Buell, and Mrs. Marietta Morrison Buell; nine grandchildren and four great grandchildren.

Mr. Buell was one of the most enthusiastic promoters of good penmanship of his time.

Yes, the profession has lost another fine character, an excellent teacher, and a faithful friend.

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New Jersey Education Assoc.

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Practical Engrossing

By E. A. LUPFER



This type of engrossing is very effective and turned out without too much time devoted to it, but it represents a medium price class of work. The object was to group the various headings or sections according to sense or meaning division, the way advertisers block or group material used in advertising.

The heading is one group; the name and address as another; the office, association, and year as another; the body as another, etc. As a rule business men who are familiar with advertising like this type of grouping material.

What have you to contribute to The Educator? This is your magazine.

Pen Flourishing

By T. M. TEVIS, Chillicothe, Mo.

LESSON NO. 5

This lesson is a bald eagle. Sketch the eagle in pencil as indicated by the top outline. The figures show the order in which the strokes are made and the arrows show direction of movement. Strokes one and two are made by pulling the pen toward your body, and stroke three and the lower part of stroke five are made

by pushing the pen away from your body. All the other strokes are made by turning your paper in a position so you will be pulling your pen toward your body at all times. Give particular attention to the head, bill, eye, feet, and claws, as they are the most distinguishing features. Note that all the toes are made first and then the claws are added. After you have completed the eagle then add the light lines that form a back-

ground. The lines on the neck give the head and part of the neck a white appearance, which is typical of the bald eagle.

"WANTED ENGROSSER. Someone who can do good small broad-pen lettering. Submit specimens which will be returned."

DENNIS & BAIRD
161 Montague St.,
Brooklyn 2, N. Y.



SPECIMENS RECEIVED

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engrossing, drawings, etc. Fine work has been received from the following:

Mr. Roy Whitehurst
P. O. Box No. 173
Burlington, Vermont

E. Austin Jones
3101 Hutchinson Street
Fort Worth, Texas

Henry S. Shaver
P. O. Box 354
Roanoke 3, Virginia

Mr. David Klein
570 Broadway
New York, New York

J. D. Carter
Deerfield, Illinois

George Dassenko
1938 Lincoln Street
Denver 5, Colorado

P. D. Montalbo
2418 Pine Street
San Francisco 15, Calif.

R. L. Calmes
Box 121
Plymouth, Indiana

Mr. R. E. Grissom
Okemah, Oklahoma

Mr. and Mrs. L. E. McDonough
Route No. 1
Clyde, Kansas

T. M. Tevis
Chillicothe, Missouri

H. O. Kiesling
Arcadia, California

J. A. L. Vezina
76B Julia Street
Quebec, Canada

Mr. Lester N. Davis
402 Maxwell Avenue
Cheyenne, Wyoming

Mr. Felipe Rivera
74 West 108th Street
New York 25, New York

Mr. Gaston A. Mouton
1209 Tenth Street
Orange, Texas

Charles J. Romont
52 Montgomery Street
Boston 16, Massachusetts

V. E. Sarff
309 South Milton Street
Whittier, California

R. Roy Whitehurst

*E. Austin Jones
Boston, Mass.*

Henry S. Shaver

David Klein

Very dashing penmanship by J. A. FRANCIS, Portal, North Dakota.

On December 28th the Chicago penmen, most of whom are Zanerians, met in what has developed into an annual affair. They enjoyed an after Christmas dinner, (stuffed turkey and cranberry sauce) examined collections of pen work and enjoyed a social time. Those present were Lester L. Fields, A. M. Grove, Rene

Guillard, Lawrence F. Klarquist, and Herbert J. Walters. After enjoying their social meeting they all visited the Commercial Teachers Association at the Sherman Hotel where they had a pleasant visit with Mr. R. E. Bloser and others. Before disbanding they wrote notes to the three outstanding living penmen: F. B. Courtney, H. P. Behrensmeier, and E. L. Brown.

Women To The Front

Chicago, May 1920

Mr. Lester L. Fields

Prescott, Arizona.

Dear Mr. Fields,

*I have your letter of 1 May
together with enclosure, and in
this letter you have a specimen
of engravers script such as is
required on high grade work.*

*Hoping this will come up
to your expectations. I am,*

Very truly yours,

Willis A. Baird

In a recent issue of The Educator we published an alphabet, and under which we issued a challenge to the effect that we doubted whether many other women could equal it. We re-

ceived the accompanying letter from Miss Pearl April of 3248 West Argyle Street, Chicago, Illinois, as one of her regular lessons in our engrossing script course. It is so beautiful that we could not help but publish it to

show that other women are coming to the front in pen work.

We will be glad to see work from other contenders.

Mrs. April is developing into a very fine script writer. Very few women today can excel her in regularity of line, spacing, and pleasing effect.

SUPPLEMENTARY PRACTICE FOR THE SIXTH GRADE LEVEL

1. Give word lists and let the class arrange them alphabetically.
2. Dictate small letters and arrange in four columns. In each column write the name of one of the groups as to size—Minimum, Intermediate, Upper Loop, Lower Loop.
3. Group the capitals as to movement. Arrange in the three columns—Direct Oval, Indirect Oval, Push and Pull.
4. Take the small letters and arrange in three columns as to the type of beginning stroke:
 - Under Curve
 - i, u, w, e, t, b, j.
 - f, h, k, l, p, r, s.
 - Over Curve
 - m, n, v, x, y, z.
 - Down Curve
 - o, a, c, q, g, d.
5. Write words asking for letters from some of the above groups.
6. Drill on sentence arrangement on the line—28-30 letters per line. Observe margins.
7. As a class activity, build up a series of statements under the heading:
 - Do you know that—
 - Example - r, t, w, begin with under curves.
 - Encourage each child to contribute to this lesson.
8. Develop the most needed capitals first—D, O, A, C, S, I, T, W, M, H, Y. Use geographic or historical words.

Mrs. Sidney April is doing some very fine professional work in Text Lettering and Engrossing Script. She is taking this work by correspondence and is really doing finer work than many of the professional workers are doing. Congratulations!

America's Yuletide 1946

"What's this radiance?" says the
traveler,
As he motors through each town.
Is it God's reflected glory
In man's advanced renown?"

Yes, it's his illuminations
In the windows making light.
It tells of something holy
Transcending day and night.

Have you seen the brilliant lighting
That surrounds your little sphere?
Is your spirit glowing likewise
In response to all that's here?

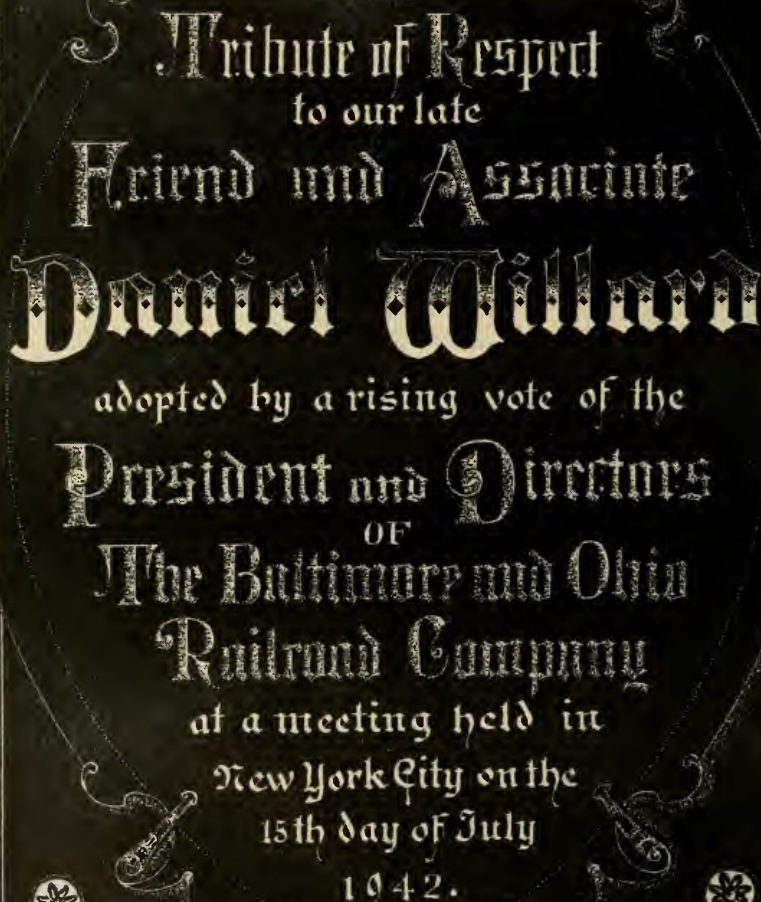
Yes, we are beaming
Like the spark in every bulb
Which displays the Christmas season,
Of the Saviour and His love!

America, keep on shining
With noble deeds sublime,
Of giving, and of sharing
Your Light with all mankind!

- Fannie C. Kendall
December 22, 1946.

The Eastern seaboard has been in darkness for several years and the population existing under a nervous fear of bombs that one is greatly impressed as he rides through these same cities today as they are brilliantly lighted.

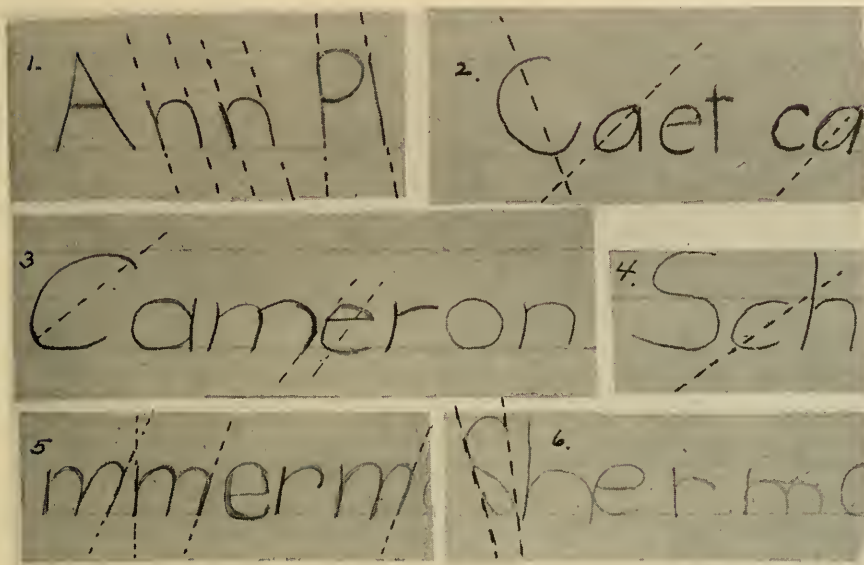
The above poem was written by FANNIE C. KENDALL, Beverly, Mass., after an automobile ride, with neighbors, through Danvers, Peabody, Lynn, Salem, and Beverly, to see the Christmas decorations of brilliant lighting which impressed her as being grand and glorious.



Tribute of Respect
to our late
Friend and Associate
Daniel Willard
adopted by a rising vote of the
President and Directors
OF
The Baltimore and Ohio
Railroad Company
at a meeting held in
New York City on the
15th day of July
1842.

Constructive Criticism

By E. A. LUPFER



SLANT

Many teachers and students have difficulty in making letters at the proper slant.

It has been generally conceded that manuscript should be vertical. It should be as near as possible like the vertical type which appears in the spelling and reading books, so that the pupil has only one style of letter to learn.

The first thing to do in correcting improper slant is to see that the position of the body, arms, and paper is correct. The elbows should be evenly on the desk. The child should sit facing the desk. The paper should be held directly in front of the eyes with the edges of the paper parallel to the edges of the desk.

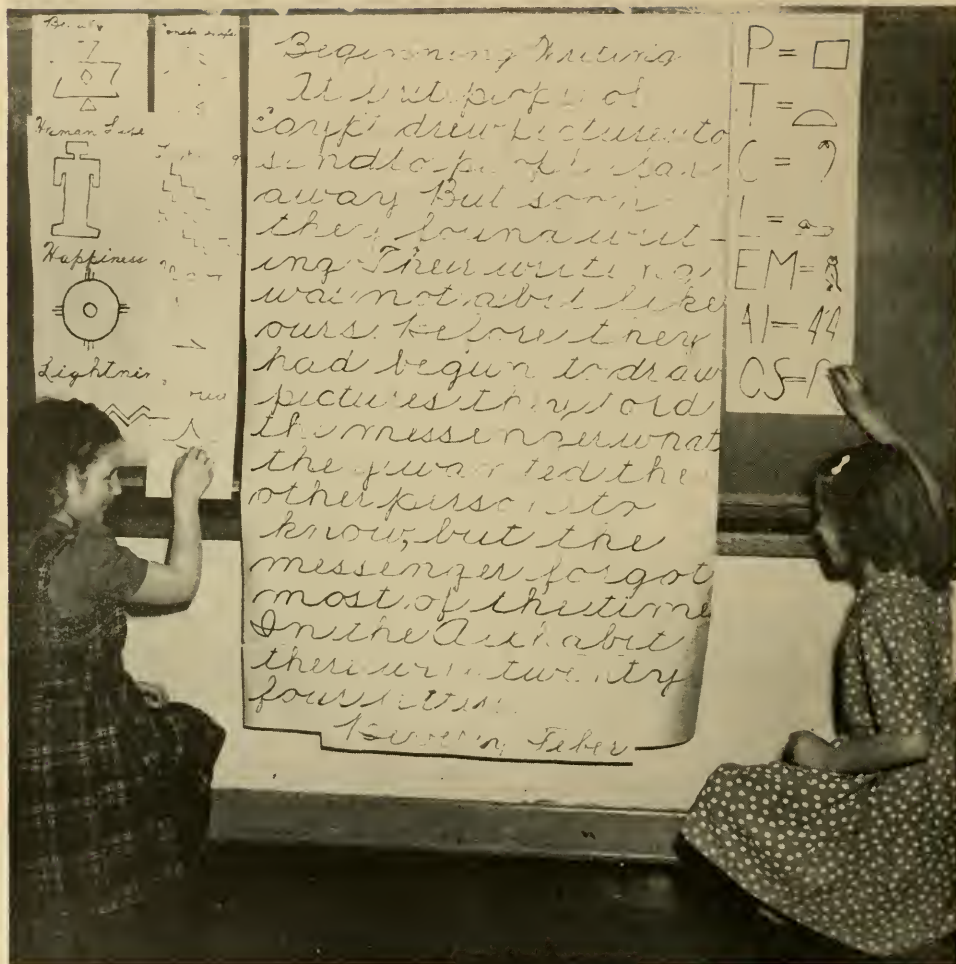
This is slightly different from the position of the paper in cursive writing which the second grade teacher introduces when cursive writing is started. Where the paper is tipped to the right or left a forward or backward slant is the result.

Teach the child to pull the strokes down toward the center of his body. A few slant lines such as illustrated on the specimen herewith will help to show the pupil which letters are off slant.

Special attention should be given to the slant of the circular letters. The perfect circle does not lean forward or backward. Many people, however, make the mistake of slanting the circular parts forward which makes them slanting ovals in place of circles.

Give special attention to the letters which are falling over forward or backward. Some pupils have trouble with some particular letters. In the samples above, No. 2 and No. 3, trouble was experienced with the capital C. It might help in difficult cases for the teacher to draw a vertical line and permit the pupil to make the letter around the vertical line. We often do this in lettering classes. Small e's and a's are trouble makers in slant. Watch them!

In No. 6 we have a common tendency of slanting the S backward and making the letter top-heavy. Teach the child to test the slant of their own work by drawing vertical lines or by holding a ruler or piece of paper along the edges of the letters.



We received some very interesting photographs from Miss Olive G. Wear, 3121 Hoagland Street, Ft. Wayne, Indiana. Photographs were of pupils and the various projects which they have worked out in the Ft. Wayne Public Schools under the direction of Miss Wear and the various grade teachers. The accompanying story was developed by the class. A committee of five wrote the enlarged forms and then inked the copy so that the picture might show their skill. This is a very fine example of correlation of language, reading, history, geography, and art. The interest arose when the class began their study of the Hot Dry Lands—The Beginning of Time. This picture was taken in the 4-B room of the James H. Stewart School. Miss Ophelia Graeff is the teacher.

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A Summer School will be conducted for teachers and those desiring to spend their vacation improving themselves in pen work or teaching.

2. *Take work by correspondence* if you cannot come to the Zanerian College in person. The Zanerian College offers efficient correspondence courses. You will be surprised at the progress you can make by following a course at home under our careful supervision.
3. *Successful men* in every profession use books as their main source of information. You too can get books on pen work and improve yourself. We publish many books especially prepared to help you. Write for our supply catalog.
4. *Your training* or your library is not complete and up-to-date unless you keep your name on the subscription list of the Educator. We have a complete penmanship service. Write us.

The Zanerian College of Penmanship

612 N. Park Street

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The Educator



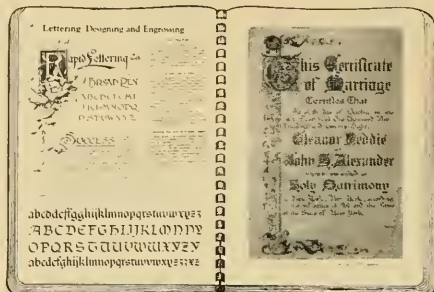
"Smiths' Corners" Greenville, New York, J. Bradford Hague



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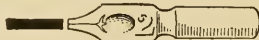
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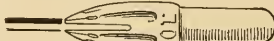
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Single pointed
1, 1½, 2, 2½, 3, 3½, 4, 5, 6



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- 1 set of twelve Pens, Nos. 1, 1½, 2, 2½, 3, 3½, 4, 5, and 6 single pointed, and Nos. 10, 20 and 30 double pointed, postpaid \$.35
1 dozen any numbers (assorted as desired) single pointed 25
1 dozen any numbers (assorted as desired) double pointed 60
Less than a dozen single pointed, 2 for 5c. Double pointed, 5c each
¼ gross of any one number single pointed pens, postpaid 50
1 gross of any one number single pointed pens, postpaid 1.75
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for Lettering Pens. But little ink dipping is necessary when this inkholder is used. Saves time and patience when one has considerable work to do.
Each 10 cents



Double Lettering Holder

.20c

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Arnold's Black, 4 oz.	Postpaid, \$.65
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Zanerian 5 lb., Express Coll.	\$1.50
Zanerian No. 9, Express Coll.	.85
Artificial Parchment (16x21) 6 sheets postpaid	1.50
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White Cardboard (22½x28½) 6 sheets postpaid	.90

TEXT LETTERING AND ENGROSSING COURSE BY CORRESPONDENCE

Out Text Lettering and Engrossing Course will train you to handle a broad pen successfully, to letter diplomas, and do broad pen lettering for all occasions. It covers in ten lessons alphabets like the American, Unretouched and Retouched Old English, Text, Shading, etc. Teachers can profitably take this course, as well as those who are going into the engrossing business. Lettering as a business or as a sideline is very profitable. You can become quite skillful by faithfully following this course.

Tuition (including manual)	\$12.00
Supplies	2.85

ADVANCED ENGROSSING COURSE BY CORRESPONDENCE

Our advanced Engrossing Course supplements our Roundhand and Text Lettering and Engrossing courses. It covers standard alphabets, Egyptian, Roman, Medial, Old English, etc. It covers the work from fundamentals of lettering to the making of elaborate resolutions. It will train you to make initial letters, borders, scrolls, alphabets, resolutions, memorials, testimonials, diplomas and most of the things done by engrossers. This course lays a good foundation, and if after completing it you desire to go higher you can attend the Zanerian and complete your training in a short time. The Text Lettering and Engrossing course should be taken before the Advanced Engrossing course.

Tuition (including text)	\$12.00
Supplies	2.10

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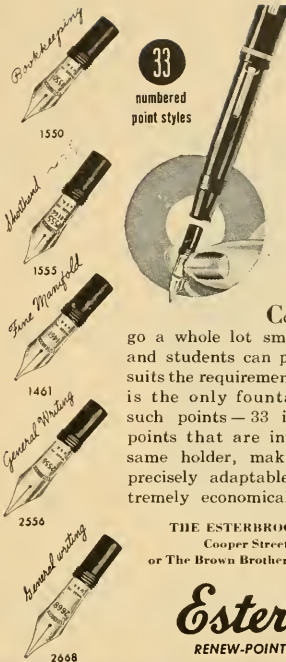
- ... Send catalog of Zanerian College of Penmanship.
- ... Send information regarding correspondence work in Penmanship.
- ... Send samples of Penmanship Magazine.
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Fountain Pen
Point
for the
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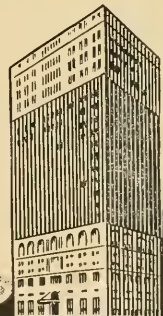
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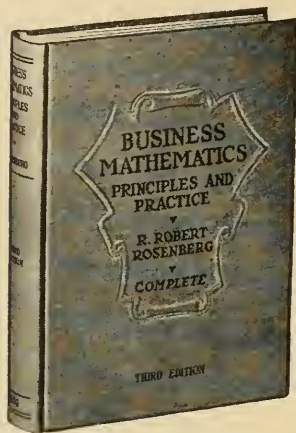
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177 Units in the Arithmetic of Business



BUSINESS MATHEMATICS

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Complete, Third Edition

A New 1946 Text

By R. Robert Rosenberg, Ed.D., C.P.A.

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The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, MARCH, 1947

No. 7

Handwriting is Easy and Interesting to Teach

By E. A. LUPFER

The teacher who has a room full of normal bright children under her guidance whose writing is on a level shown in the accompanying specimens has an excellent opportunity to be of real help.

She should welcome the opportunity with eagerness and confidence. There is not the least excuse for being discouraged because their efforts are unsightly, smeared and illegible. She should realize that these children have not been trained and that it is her opportunity to teach them correct habits.

Good writing is the result of good habits. She should therefore begin systematic intelligent training in habit formation.

First she should create a desirable attitude for writing. Most pupils want to write well like older people and already have the urge to write. She can easily create a desire to write if it is needed. There are many occasions for using writing.

To write well and easily one must get into a position which will permit good writing. In some positions it is impossible to write well. The teacher should start by showing and teaching good position of the hands, arms and body. This is important and will require repeating and watching until correct position becomes a habit.

Holding the pencil or pen correctly is also important. Point the pencil toward the upper arm or shoulder.

This is necessary to help each child to learn how to hold the pencil correctly, and to make this a permanent habit. Do not grip the pencil. Correct angle of pencil is necessary.

There is a correct and incorrect way to hold the paper. The penmanship text will show the correct way for both right and left-handed pupils, but the teacher needs to see that each one understands and regularly places the paper correctly.

Neatness is a desirable quality and the teacher should encourage it in the handwriting class. This means eliminating erasures, smeared places, dirty pages and careless work. Perhaps the pencil is too hard, too soft, or not sharpened correctly. It's up to the teacher to correct these things. Neatness should be taught in all school work.

At first it may look like a big task but by systematically developing orderliness and neatness much can be accomplished in a surprisingly short time.

It is necessary to teach the proper form, size and location of each letter. Many children and even adults do not know how to make every letter. A common mistake is to mix upper and lower case letters. See that the paper used is ruled the proper width to secure the size of writing desired.

Location of letters should be given attention. We write on the base line

with letters resting on it. Some extend above and some below the base line. It is not a difficult matter to teach the location of letters, but it requires care and skill to get them all lined up accurately.

Effort is required to secure good alignment but when accomplished is a gain of considerable importance.

Make a game or contest out of writing the base line. Find who in the class rests the most letters on the line. Give a reward or recognition to the ones who meet your requirements. Compliments encourage greater effort.

Lines must be uniform in thickness and smooth, free from kinks. This means teaching a light or uniform pressure. Proper tools must be used to get even lines. It is necessary to teach children to write in such a manner that the task is an easy one. Gripping the pencil or using a laborious movement is undesirable. A good teacher will check the position and movements of pupils daily and offer help whenever needed.

By taking up one quality at a time and mastering it a class can soon show noticeable improvement in habits. You have outstanding things to work on like:

Slant, Spacing, Size, Ending and Beginning Strokes, Loops, Legibility, Margins, Turns, and other details.

(Continued on page 11)

THE EDUCATOR

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THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

BUSINESS WRITING

By THE EDUCATOR STAFF

If fifteen minutes a day are devoted to the teaching of handwriting, pupils can easily learn to write before they reach high school. These fifteen minutes should be devoted to study and practice. The teacher should see that every pupil is supplied with a text and proper material with which to work. She should show pupils how to write and explain the letter forms. The teaching of handwriting becomes a real live interesting subject when properly taught by a teacher who likes handwriting.

At this time of the year much checking up needs to be done by the teacher. Most of the letters should have been studied and now we should write paragraphs and pages. See that each pupil has a good position and help with individual difficulties.

Some of the big things to check and study are: position, size, slant, spacing, quality of line, movement, legible letters.

*One onion can cure a severe case.
Carrie's errors cause a serious row.
Emerson was a most sincere son.
A curious courier soon came on*

Avoid using too much finger action. See if your thumb joint works excessively when you write.

*Character is what a man is in the dark. C.
Never spend your money before you've earned.
Be on time; it does not pay to lose a day.*

Are all of your letters unmistakably clear? When the rest of the word is covered up see if each letter alone is plain. If not discover the reason and correct it.



Occasionally practice an exercise to develop movement. If at any time you are nervous and have trouble in making free easy lines try practicing on movement exercises.

"The heights by great men reached and kept
 Were not attained by sudden flight,
 But they while their companions slept,
 Were toiling upward in the night."

Sit up, don't slouch. Point the pen toward the shoulder, with the eye up.



In making exercises make them freely but not faster than you do your actual writing.

Distinct turns and angles, as in
 u and n; retraces and loops, as in
 t and l; finishes, as in v, w and b;
 endings, as in o and a; and shoulder
 of r and bottom of s are safeguards
 to and essentials of legibility.

Every letter should rest on the base line. Are all of yours on the line, or do some go through?

Contractions

George doesn't like to dance.
 Louise hasn't any book.
 You've often heard me say that.
 They've never been late.
 We've sung that song many times.
 Don't forget your rubbers.

G O L S z z z z D D O k k k k

Have some one check over your writing to find letters which are illegible or difficult to read. Cover up parts of the word. Every letter should be legible standing alone.

Physiology

The use of tobacco during youth endangers the proper development of the heart and nervous system.

Alcohol is a drug which depresses the activity of the body. Its regular use is attended by the gravest danger.

Every person is required to do a certain amount of handwriting almost every day. It is important that he learns to write so that others can read what he writes and so that he can do it quickly and easily.

\$921⁰⁰

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Six months after date I promise to pay to the order of Furham & Green Nine Hundred Twenty-one — Dollars with interest at 6%. Payable at the Wincom Bank of Commerce ————
Value received.

No. 16 Due July 20, 19- Henry D. Williams

See how light you can make the downstrokes. Upstrokes and downstrokes should be the same thickness. Is the space inside the small o the same as in the turn of an n or m?

Salute the Flag

I pledge allegiance to the flag of the United States of America and to the Republic for which it stands, one Nation indivisible, with liberty and justice for all.

This copy is taken from the pupils textbook. It shows uniformity of size of letters, regular slant, even spacing and uniform, free quality of line. The details of each letter are carefully made. Each pupil should have an individual handwriting textbook and the teacher should use it in every lesson. She should teach the children how to use it. If her own handwriting is not so accurate she can always use the accurate models in the text to illustrate the things she is teaching. The teacher should use these copies to improve her own handwriting.

We are all blind until we see
 That in the human plan
 Nothing is worth the making.
 If it does not make the man

Written by JAMES T. MAHER of the Indiana Business College, Marion, Indiana

Mrs. Hardman

Writing 7-
 Donald Coe

This is a
 sample of my
 plain business
 writing

a b c d e f g h
 p q r s t u v

w x y z
 a b c d e f g h i j k
 l m n o p q r s t u v
 w x y z

This is a sample of my
 plain business, connec-
 tionship January 5, 1947

1 2 3 4 5 6 7 8 9 0

Eliaclon Tanner

Samples of writing from the Roosevelt School, Parkersburg, W. Va.,
 G. L. Wilson, Principal, D. L. Walker, Teacher.

The top specimens are 7th grade and the bottom 8th grade.

Organization and Scope of Handwriting Practice

ELIZABETH N. HORGAN, Supervisor, Orange, N. J.

Much has been said and written for and against the teaching of handwriting in the elementary grades. Thirty years ago we were told that the typewriter would supplant handwriting, but now the need for good handwriting seems to be as great as heretofore. We hear rumblings from teachers asking to have supervision and the teaching of handwriting returned where it had been discarded.

Handwriting being a coordinated skill must be developed regularly and systematically just as any other skill which combines muscular and mental performance is practical. In those communities where the teaching of handwriting has had a specific place in the daily program, the results have compensated for the time allotted.

To make the subject not only interesting but of real value, the teaching should be of such a nature as to fit the pupil's ability to accomplish, and under careful guidance there is a wide scope of work to be taught

so that the lesson will never become monotonous. Herewith is a summation of work in handwriting throughout the elementary grades, prefaced by the statement that only those teachers who require a carry-over in ALL written work will be fully repaid for their efforts. Let ALL written work include blackboard writing, the writing of homework, the writing of tests, notebooks and unsupervised writing.

GRADE 1—

The writing of figures and of simple sentences (of the pupil's own creation) in good print-script forms on one inch ruled paper.

GRADE 2—

A continuance of the writing of figures and of simple sentences, leading to the writing of short stories in print-script forms, always allowing a pupil to create his own theme. In the last eight or ten weeks of the term, the transition from print-script to cursive writing can be accomplished without much difficulty.

GRADE 3—

Introduction of the use of pen and ink following this same line of teaching always using pupil's vocabulary and giving much latitude to creative ability in language.

GRADES 4, 5 and 6—

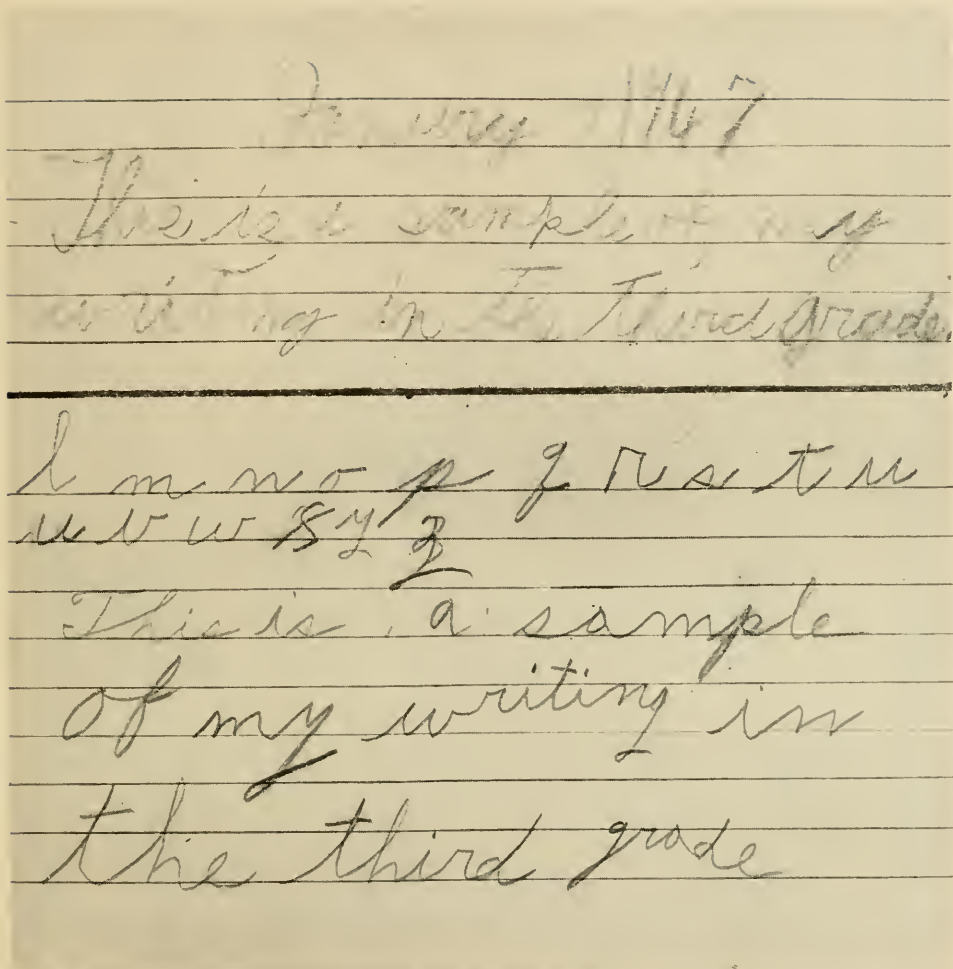
The definite teaching of letter forms of the standard alphabet. It is here that freedom of action, more speed and rhythmic motion can be emphasized preparing students for a free-running handwriting in upper grades.

GRADES 7 and 8—

In grades seven and eight, known as the junior grades, a pupil should be taught to meet the needs of handwriting as he enters the "grown-up world." The care and use of the fountain pen, writing on unruled paper, the use of social and business forms are needs to be emphasized that the student be prepared to enter the secondary school and to be free to select his individual style of handwriting.

Dear Jennie:
 It gives me much pleasure to accept your invitation to join you in an informal reception to your cousin tomorrow evening.
 Sincerely,
 Frances.

Model social correspondence by H. L. DARNER, Strayer College, Homer Building, Thirteenth and F. Streets, Washington, D. C.



HANDWRITING IS EASY AND INTERESTING

(Continued from page 5)

Your opportunity is to help the child to develop quickly, intelligently and skillfully, by teaching him how to study and work to best advantage.

To develop good writing habits requires intelligent instruction, plenty of it, patience, good discipline and time. Each group has its own problems but they are interesting and easily overcome.

We hear much today about teachers being underpaid, it is unfortunate that many teachers are underpaid. More money spent on education would secure and hold better teachers.

However we sometimes wonder if some teachers are really worth the small amount they are receiving. When they neglect to teach their boys and girls how to write a legible and easy hand, and take the un-American attitude that good handwriting is unimportant and will in

some miraculous way grow without any definite systematic instruction.

Good handwriting is made with free uniform movements. The downstrokes slope in the same direction and the upstrokes are on another but uniform slope.

The letters are of uniform heights and equally spaced. The line must be smooth and of even thickness.

Handwriting requires both knowledge of letter forms and skill in performance.

The Scholar's Symphony

To seek knowledge wherever it may be found; to sacrifice time and pleasure in the zeal for learning; to observe with joy the birds, the stars, and the flowers; to care for the body as the temple of the spirit; to regard all men as fellow seekers with equal rights though with different attainments; to study hard and not grudge the pain; to work not for rank or honors, but for the joy of knowing; to be honest in thought and deed; to love truth, beauty, and goodness in all their varied forms; to see the best in everything and know that in the end that best must triumph over the worst; to use all knowledge, strength, and talent in the service of others; finally to know God and that love which is the fulfilment of life; this is the scholar's symphony.

Rose Adelle Gilpatrick

NEW COLLEGE OF COMMERCE

The Elizabethton School of Business was founded in Elizabethton, Tennessee, in July, 1940, and started with six typewriters and five students. It occupied three rooms and offered one and two year business courses of college level. The faculty has always been certified college teachers.

The school was accredited in 1941 by the National Association of Accredited Commercial Schools, and it has grown continuously each year. New courses were added, the program increased, and new faculty members were added.

Today the student body is over 200. The school has been expanded into a regular four year college of commerce, offering the regular BS, AB and commercial degrees. It is

stated that only two colleges in the South offer programs with college levels in these two fields.

The school already attracts students from many states. It offers special summer courses for teachers and work leading to a CPA degree.

C. C. Steed is the President. Mr. Steed is a penman with national fame and received his AB degree from Bowling Green College of Commerce; MA, University of Kentucky, was supervisor, penmanship in city schools, Muskegon Heights, Michigan; commercial teacher, Stanton Military Academy, Stanton, Virginia; policy examiner and engrosser, Northwestern Mutual Life Insurance Company, Milwaukee, Wisconsin three years, and special agent two years; instructor Bowling Green College of Commerce, supervisor of

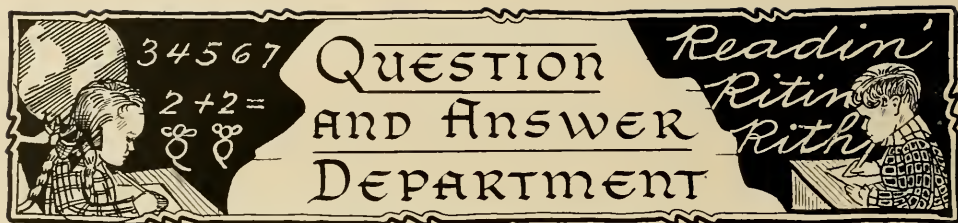
commerce, Winthrop College; assistant professor of business education, University of Tennessee; president, Elizabethton School of Business and college of commerce; president, Johnson City Business College; president, Tennessee Council of Business Schools; committee on Vocational Research, Southern Business Education Association, and author second Year Book, and contribution to the educational periodicals committee, teaching training and certification in Tennessee; Member Phi Delta Kappa; Grand President Theta Alpha Chi Sorority and Delta Nu Omega Fraternity; Who's Who in American Education.

He is ably assisted by Mrs. Steed who acts as treasurer and as one of the teachers.

Congratulations and may the good work continue to grow.



Some fine ornamental signatures from that skillful penman, J. E. Lester, Wapeta, Illinois.



Question: Is it permissible for pupils to use fountain or ball type pens during penmanship practice?

Answer: The best handwriting can be done with a good medium pointed steel pen. Schools should supply each student with a good steel pen point, free flowing ink and a good straight penholder.

A fountain pen is convenient to carry and use. Most persons like to use a fountain pen for much of their writing.

There are many sizes of pens on the market. Many of the cheaper pens are a detriment to good handwriting. Others work very well.

We suggest that you use steel pens in the handwriting class, and that students be given instruction on the proper use, care and selection of fountain pens.

Some classrooms without desk room can use fountain pens to better advantage than steel pens and ink bottles. Instruction in handwriting is the most important thing regardless of the pen used. We would like to hear from teachers whose pupils are using some of the new fountain pens. Unless these pens are held in a nearly vertical position the line is skippy.

Question: Is it good policy to change the position of the left arm or a left-handed six grader whose handwriting

scores about 80? Although he writes with his left arm and wrist in a cramped position he seems comfortable?

Answer: When pupils reach the sixth grade habits are well established and changes are harder to make than in lower grades. Poor position should be corrected in the first grades.

Try in the sixth grade to improve position and other things which will help to improve the writing. If you can show the pupil how a slight change will help him you can usually get results, if you make the suggestions in the right way. Radical and sudden changes are not recommended, unless you get the full cooperation of the pupil.

Some skillful teachers will make it so that the pupil himself will suggest the change and make a more serious effort himself.

Each student presents a problem for individual consideration. It is the teachers duty to help each student accomplish the most possible under the conditions.

Question: How much time should be devoted to penmanship in grades 6 and 7?

Answer: Where manuscript is taught in grades one and two the student loses some skill training which he would have gotten had he been taught cursive handwriting. Then if handwriting in-

struction is stopped in the sixth grade the pupil really gets only four years of instruction in this skillful art. Four years is not long enough to form correct and permanent writing habits.

Penmanship instruction and practice should be carried through the sixth and seventh year if good penmanship habits are to be secured.

We recommend fifteen minute periods each day as being best. Fewer periods of course are better than no instruction at all.

Send your questions to The EDUCATOR.

George A. Meadows, of the Meadows-Draughon Business College of Shreveport, Louisiana, was recently installed as President of the Goodwill Industries. The institution aids the physically handicapped by giving them work.

Materials to work with are donated by Shreveporters, and consists chiefly of discarded clothing, footwear, etc. Experts are on hand to teach the workers footwear repair and upholstering, and sewing. Forty-five persons receive work daily. This is an interesting side line for our good friend and citizen, George A. Meadows.

ENGROSSING

The sample of the engrossing on the following page was presented by W. L. Newark of the Zaner-Bloser Studio.

TESTIMONIAL
TO
DR. CARL F. VOGEL

WE, THE MEMBERS OF THE
BOARD OF PENSIONS
of the

AMERICAN LUTHERAN CHURCH,

prompted by the deep affection
and high esteem in which we hold

DR. CARL F. VOGEL,

wish to present this tribute and evidence of
appreciation to him for his services in
caring for the aged servants of the Church.

Since 1903, as a member of the Board of Aids
of the former Joint Synod of Ohio, and since
1930, as a member of the Board of Pensions
of the American Lutheran Church, he has labored
long and faithfully in the cause of our aged and
disabled pastors and their widows, in such a deep
sympathetic, Christian spirit that he has made the
Savior seem very near to those whom he served
and to those with whom he worked.

Richly endowed with ability, and administering
his talents in humility, sympathy, patience, gentle-
ness, understanding, and love, he has set before
us an inspiring example of consecration and
service to Christ and his Church.

January 21, 1947

Ornamental Penmanship

BY



Ornamental penmanship is a beautiful art which attracts persons of artistic inclination. Like oil painting one can devote many pleasant hours to ornate penmanship. The graceful, smooth lines and the snappy black shade make it one of the most skillful and attractive arts.

One needs a well balanced oblique penholder, good paper, and ink. At first the various strokes may seem difficult but by taking one letter or stroke and practicing it, skill soon develops. As one builds up skill the letters become easier.

Anyone who desires can become a skillful ornamental writer, by a little well directed practice.

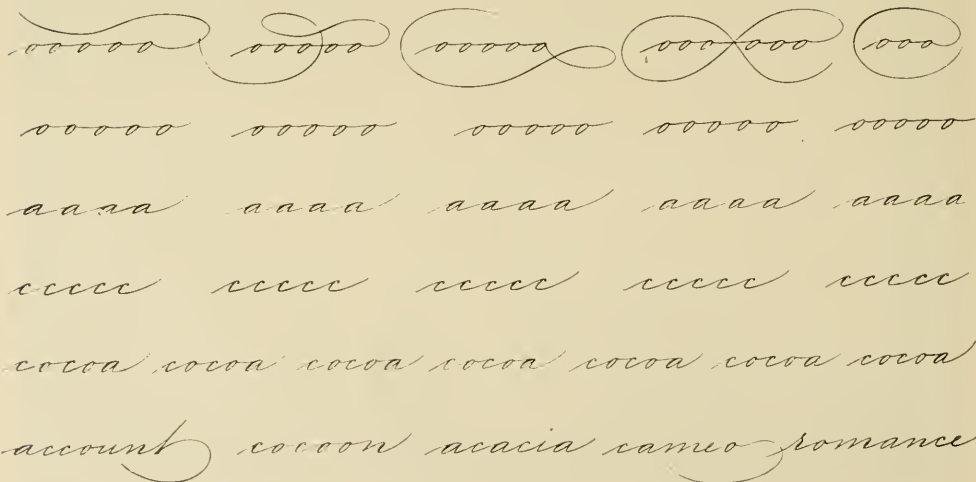
More ornamental penmanship is being used today than a few years ago and perhaps still more will be used in years to come. It should be used more as a fine art than for businesses.

Your valentine cards, birthday and other greeting cards should be in ornamental penmanship.

Teachers who desire to arouse more interest in good plain business writing will find ornamental penmanship a help. Some students will become interested in the ornamented style and thus increase their interest and skill in the regular writing.

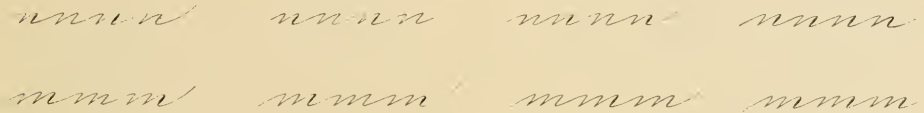
Occasionally write students names in ornamental either on paper or on the blackboard to create interest.

You can use a little softer crayon and use considerable pressure for making shade.

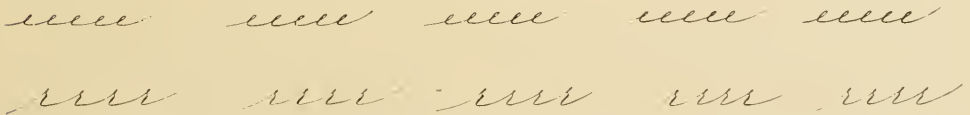


The o is the foundation of a number of letters. It should be about $\frac{2}{3}$ as wide as high. Make the o with the quick revolving motion using the little finger as a pivot.

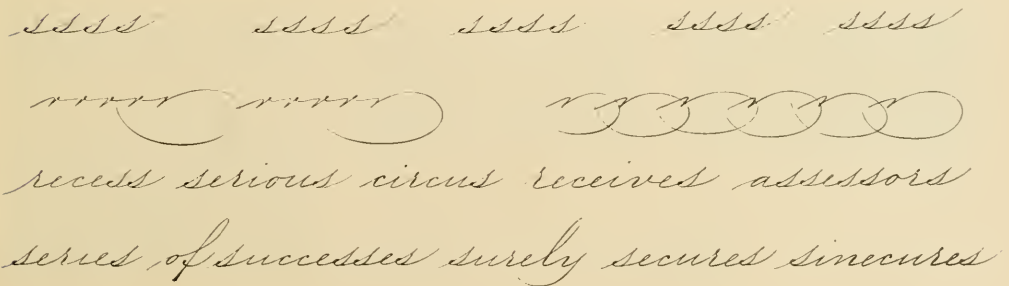
You will find the finishing flourish strokes interesting and helpful in developing freedom and lightness of touch. You will notice that no shades appear on these finishing strokes. Practice them for they will train you to go from a slow restricted motion on the small letters to a free motion on the capitals and flourishes. We suggest that you stop and raise the pen on the last o before making the final stroke. Remember that in ornamental penmanship you can raise the pen often. Of course, it is necessary to cover up and conceal pen liftings. Practice the a, c, and the words. Give each letter and each word special study and practice. Each one has something different and something which may require additional practice on your part.



The m and n are two letters to develop freedom of movement. Get your top turns rounding and the bottoms pointed. Develop freedom first, and then slow down to whatever extent you can successfully handle the letters and produce small smooth looking lines.



If at first you don't succeed, keep practicing until you do succeed.



Essentials in the Teaching of Handwriting

This list was used by a supervisor in checking up the handwriting. After these comments were made they were studied by the teacher and supervisor. Check the work in your school using this list.

I. General Writing Conditions

1. Desks do not fit pupils.
2. Desks not properly adjusted.
3. Blackboards in condition for writing.
4. Alphabet charts for wall.
5. Systematic passing and collecting of writing materials.
6. Only writing materials on desks.
7. Fill ink-wells during recess.
8. Display well written papers at times.
9. Demand good writing in all subjects.
10. Encourage, not discourage pupils.

II. Materials for Writing.

11. Erasers and chalk need attention.
12. Ink-wells need attention.
13. Proper paper for grade.
14. Proper pencils for grade.
15. Penholders need attention.
16. Pen-points need attention.
17. Pencils need attention.
18. Writing books for each child.
19. Note-books and spelling blanks need attention.
20. Discourage stub pens and fountain pens.

III. Position While Writing.

21. Correct body posture.
22. Position of paper while writing.
23. Placing of writing books.
24. Position of the arms and hands.
25. Proper holding of pens.
26. Proper holding of pencils.
27. Shifting of paper while writing.

IV. Movement and Relaxation.

28. Encourage movement of the writing arm.
29. Stress relaxation of hand and arm
 - (a) By motioning in the air
 - (b) By simulating writing without pens
 - (c) By inverting pens and pencils
 - (d) By encouraging freedom and ease in the writing
30. Speed tests at times.

V. The Teacher.

31. Prepares the writing lessons.
32. Enthusiastically interested in writing.
33. Develops interest and response.
34. Gets pupils to follow directions.
35. Shows "how" instead of only telling.
36. Uses blackboard for demonstrating.
37. Her writing at all times a model for pupils.
38. Marks daily papers O. K. when satisfactory.
39. Checks up on written work generally.
40. Counts softly but not continually.
41. Accepts only the pupil's best writing.
42. Groups her class for drill.
43. Has an immeasurable amount of patience.

VI. The Writing Lesson.

44. Should be well planned.
45. Should start promptly.
46. Should not be allowed to drag.
47. Neatness and arrangement important.
48. Make preparatory drills fit lesson.
49. Class drill necessary at times.
50. Individual work at times.
51. Socialize the lesson at times.
52. Emphasize general things.

(a) Round tops	(e) Beginning strokes
(b) Sharp tops	(f) Ending strokes
(c) Size	(g) Alignment
(d) Spacing	(h) Slant
53. Too little detail in lesson.
54. Too much detail in lesson.
55. Have pupils fold papers.
56. Divide lines into equal parts.
57. Proper number of single letters to line.
58. Proper number of words to line.
59. Show how to begin, continue and end letters.
60. Checking the motion in letters.
61. Visualize by tracing models.
62. Have more applied writing.
63. Bring all kinds of applied writing into the formal writing lessons.

Help us by contributing *Articles* on teaching handwriting, or on penmanship in general.

Supplementary Ornamental Copies

BY

Francis Courtney

*Bangor, Me. Mar. 5.
Received of Howard H. Brown
Nine Hundred Five Dollars
On account.*

J. R. Bannett.

This receipt is written with heavily shaded capitals with very few flourishes. See how uniform in thickness you can make your shades.

THE COVER

The cover this month is by J. B. Hague of 601 West 115th Street, New York, New York. Mr. Hague, as most of our readers know, is one of the very fine engrossers and it is interesting to see what he is doing in the line of oil painting.

ENGROSSER WANTED
In N. Y. Excellent opportunity for advancement for young man with some experience.
Write to Box 653, c/o The Educator, Columbus, Ohio.

What have you to contribute to *The Educator*? This is your magazine.

Write Your Name Right. For \$1 I will send you 12 different studies of your signature. Original combinations you never dreamed possible. A specimen for your scrap book will be included.



Supervisor of Handwriting
Duluth Business University
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Booklet or Sheet Form—Artistic Designs—Attractive Covers—Leather and Imitation. Diploma Filling a Specialty. Send for Samples and Quotations.

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Write for my free book, "How to Become an Expert Penman," which shows what others have accomplished by taking my courses. Enclose 10c for one of my favorite pen points and your name with a beautiful flourished bird written on a card. Write today!

T. M. TEVIS Box 25-C Chillicothe, Mo.

Device

A device which appeals strongly to children in Intermediate and Grammar grades is to imagine that the hand is an automobile. The large muscle of the upper arm is the engine which drives the car and must be used in order to have the car work properly. If the writing is done with the fingers they are riding bicycles. The large muscle on which the arm rests is the hind wheels, and the third and fourth finger nails are the front wheels. The wrist is the body of the car and should, of course, not be permitted to drag on the street. The pen is the steering rod, and should be held at a slant, and not to let it slide down on the floor which is the base of the thumb.

By keeping the first finger nearly straight and the thumb well-curved with the end opposite the first joint of the index finger, we have provided both a door and a running board.

The thumb being the running board and the opening is the door. The hand should be so held during all writing so the running board is not too far from the street and so the roof which is the back of the hand is on top.

Of course we should warm up the engine before it will go, which means simply starting the engine and having the arm roll on the big muscle and the finger nails, which are the wheels of the car, pretending they are making an oval exercise or a letter.

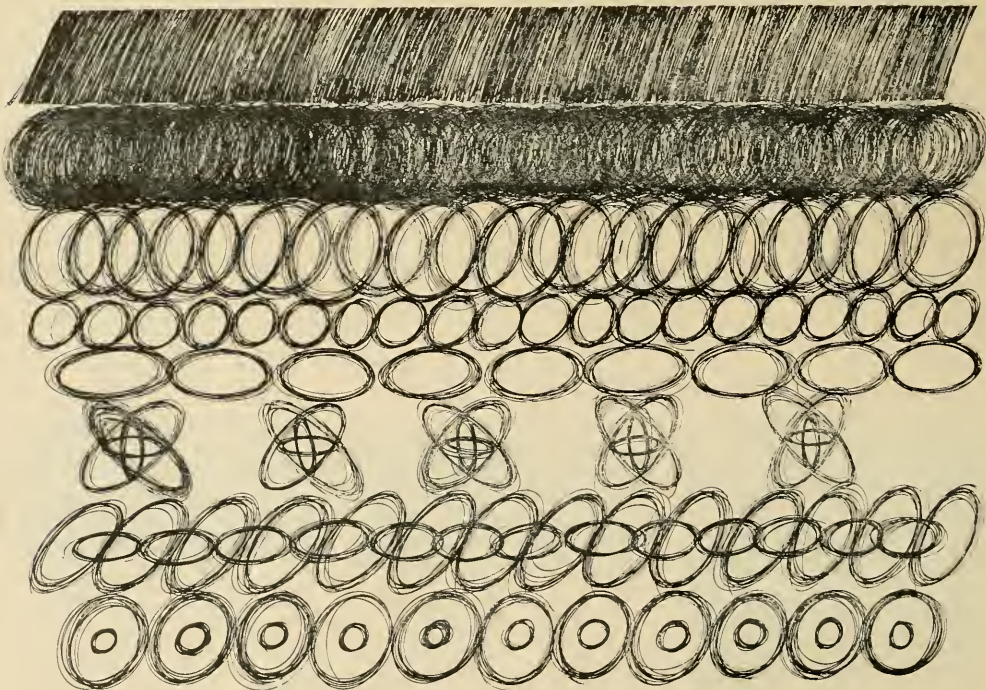
Every car must have some gas, so our ink well will be our filling station. The child is the driver of the car, and must, therefore, sit erect, so as to avoid any accidents. He should also keep his feet on the pedals, and never pulled away from the pedals.

With the car in good running condition, and the driver in good position, with plenty of gas in the tank, we will now practice driving down

the street, which is the space between the blue lines on the paper. The driver should be very careful not to skid across the sidewalks, the blue lines. In driving down the street, make the wheels go round, round, etc. (Using the oval Exercise or letter O.) Try to make a nice looking track as possible. Occasionally stop the car and look back down the street to see what kind of tracks you have made, then try again to make them better.

This may be carried further and used as an auto race, seeing which child can write the most names of cars, in a given time. This also makes the pupil very careful in observing cars, so as to be prepared for the next race. The name of every car must also be spelled correctly. This will also help the spelling and other subjects.

Naomi Shaver



A New Series of Flourishes

SNOW BIRD No. 4

By F. B. COURTNEY, 42365 Cherrylawn Avenue, Detroit, Michigan



Another flourish by that remarkable penman F. B. COURTNEY whose skill seemingly never diminishes and his ideals keep improving.

A MERGER

Announcement has been received from the University Publishing Company, of Lincoln, Nebraska, announcing the merger of that company with the Commercial Textbook Company of South Pasadena, California. Mr. A. B. ZuTavern, a former student of the Zanerian was head of the Commercial Textbook Company. He is now devoting his entire time to authorship, the revision of his textbooks, and practice sets, and the writing of new teaching material.

PERENNIALS

Mr. Herbert A. Niles who attended the Zanerian in 1904 is in the Hardy Perennials and Rock Plants Business at 55 Frew Run Road, Frewsburg, New York. In a recent letter he states that he has engrossed upward over 40,000 diplomas, and has done considerable miscellaneous pen work in addition to his regular work. He also states that his son is now taking up his work. It is a pleasure for any school to hear of the success of its former students.

Subscriptions and articles are always welcomed.

SPECIAL—2 Desk Bottles Meub's Professional Black Ink

Sent Postpaid \$1.00
The ink which produces rich black shades and fine hair-lines.

ALBERT P. MEUB
Expert Penman

1944 Loma Vista Street
Pasadena 4, California

Also can supply penmen with
Genuine Gillott Shading Pens—
The original No. 1's and No. 604, E.F.'s

Roundhand Script

By THE EDITOR

ACCENTS IN SCRIPT

Genuine Copperplate script utilizes very light shades or accents on various parts of letters which otherwise would look weak.

The upstrokes for most work outside of advertising should be very light and the downstrokes are heavily shaded. This produces a great contrast and at the same time massiveness. It is beautiful and it is firm or substantial.

When making certain letters like loops the shades on the downstrokes do not start immediately at the top.

The hair line is extended from the upstroke around the turn and on down perhaps one third of the distance from the head line. This enables one to make a beautiful turn at the ends of loops. However this gives one the effect that the top of the loops are weak. We find that by adding a suggestion of a shade at the top of the hair line side a much firmer looking letter is secured.

In freehand or hastily written script these nice little accents are omitted. This cheapens the work. It reminds one of the English one hears. Some people are particular in the

selection and pronunciation of words while other "hain't got" what it takes to use the more desirable language.

In the accompanying illustration we have suggested some but not all the places which may be accented. We are offering them simply to arouse your interest and curiosity and hoping that you may do a little study and research.

How about some ideas illustrated by some of our fine engrossers and professional penmen? Your idea may seem common place to you but it may help some other penman or student.

ACCENTS IN SCRIPT

a o e d j y g q l b h k f z s r

C S L G H D F Y J



NEWLYWEDS



Mr. and Mrs. E. J. Carroll, 444 - 51st St., Brooklyn 20, New York. Since returning from the service Mr. Carroll has been working with the Dennis & Baird Studio but is opening up a studio of his own. See a sample of his work on Page 23.

This beautiful envelope was received from M. OTERO COLMENERO, 165 Audubon Avenue, New York, New York.

Practical Engrossing

At a special meeting of the Board of Directors of

Steel Products Corporation

held on Monday, the twenty-second day of April, nineteen hundred and forty-six, the following resolutions were unanimously adopted: * * * * *

Resolved, That as Directors of Steel Products Corporation we record this expression of our profound sorrow at the death of our fellow Director, John B. Woodbury. * * * * *

HIS many abilities always at the service of others, his untiring energy, and his unswerving sense of loyalty endeared him to us. We have lost a wise and kindly friend and this company has lost a valued officer.

Resolved, That we extend to his family our heartfelt sympathy in their bereavement and that these resolutions be spread upon the minutes of this meeting and a copy thereof sent to his widow. * * *

Pen Flourishing

By T. M. TEVIS, Chillicothe, Mo.

LESSON NO. 6

In this lesson you are given an eagle in the process of flight. Note the heavy shaded strokes above the head represent the eagle's tail. The tail and head are pointing in the same direction as he is turning in his flight. The distinguishing features in this flourish are the large, strong wings; the curved, hooked bill; the

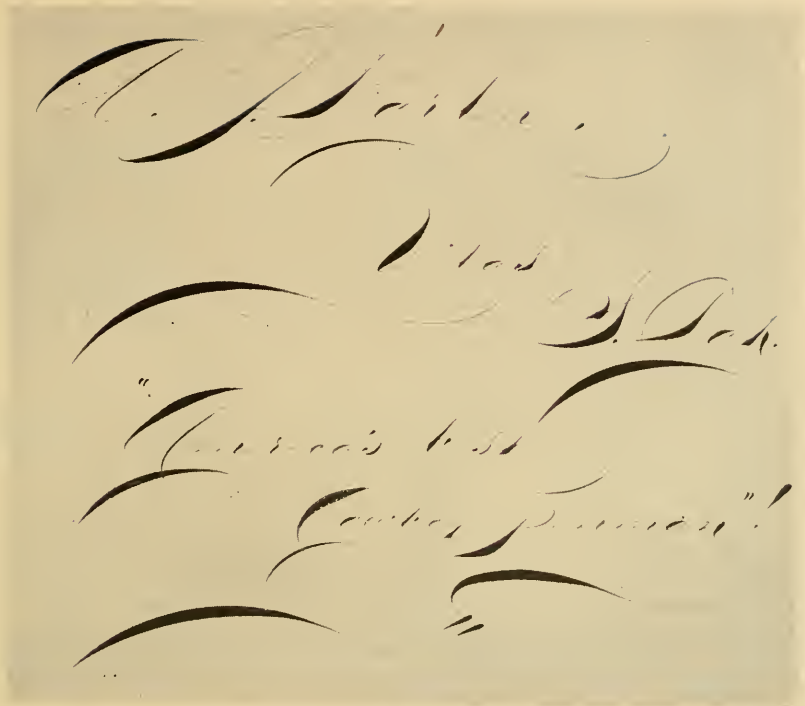
eye and neck. This is not a bald eagle, but another type of eagle. You were given a bald eagle in a preceding lesson.

Note the lines forming the background around the wings, tail and head are light. If these lines were made heavy it would form a conglomeration and you couldn't tell

where the background ends and the eagle begins. Sketch the main outline in pencil as shown at the top.

It is not necessary to sketch all the lines, but just the main ones that form the head, bill, neck and wings. The strokes that form the background can be added without penciling, as there is a definite place to put them.





The accompanying specimen was contributed to The Educator by L. W. KARLEN, JR. of Vilus, South Dakota, who questions whether we are familiar with the fact that South Dakota raises good Herefords and is considered the pheasant paradise, and has top-flight cowpunchers. He also wants to call our attention to the fact that South Dakota has also some of the finest penmen. The Editor has been promised a fattened steer or pheasant for publishing this handsome specimen. Who wrote it?

S. G. Fagan

S. G. Finner

C. F. Gilmer

C. F. Finner

J. T. Maher

These beautiful ornamental signatures were written by JAMES T. MAHER, Indiana Business College, Marion, Indiana. Mr. Maher sends out his school catalogs addressed in beautiful ornamental style.

Unretouched Script

With responsibility for all the business.

The above specimen was picked from the waste basket of W. L. Newark. The quality of line was very light on the hair line and we were amazed that it could be engraved.

We pass it on to you for study and imitation.

It is a specimen of offhand, unretouched, unruled without head or base lines, roundhand or engraver's script.

THE JANITOR

SPECIMEN RECEIVED LIST

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engraving, drawings, etc. Fine work has been received from the following:

Edward Mack
Wanatah, Ind.

Dennis O. Sullivan
151 Lawton Ave.
Lynn, Mass.

David Klein
570 Broadway
New York

M. H. Leib
500 Masten St.
Buffalo 8, New York

A. P. Meub
1944 Loma Vista St.
Pasadena, Calif.

J. E. Lester
Wapella, Ill.

J. A. Francis

Paul V. Arnold
127 W. 76th St.
Los Angeles, Calif.

V. E. Sarff
309 So. Milton Ave.
Whittier, Calif.

James H. Webb
3629 24th Ave.
Meridian, Miss.

W. H. Morgan
Avondale, West Va.

E. G. Thayer
R.F.D. No. 1
Adams, Mass.

C. C. Steed
Elizabethtown, Tenn.

E. H. Craver
719 E. 25th St.
Patterson, N. J.

Irvin O. Riegel
R. D. No. 2
Bernville, Pa.

R. R. Pilling
4703 W. Deming Place
Chicago

Hugh Sharp
301 Courthouse
Louisville, Ky.

G. I. TRAINING

The accompanying illuminated copy of the Lord's Prayer was done by a G. I. student in The Zanerian College of Penmanship. He is J. C. Costaras whose home is in Manchester, N. H.

As one admires this beautiful accurate work done by this New England G. I. student it gives one a feeling of pride and a realization of the staunch material these boys are made of.

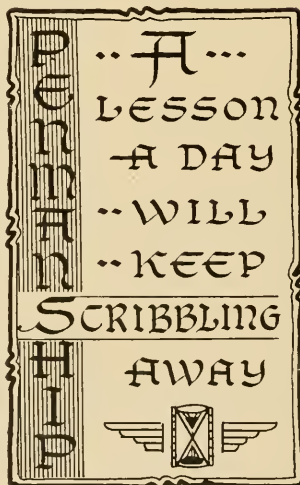
We are proud of the G. I. students we have come in contact with and feel sure that the penmanship profession will before many years pass by have in its ranks some leaders who received their start from the G. I. bill.

Mr. Costaras is a real student of pen work, a careful worker and is immensely enthusiastic about the engraving business.

This specimen will bear close study and imitation. The lettering was carefully laid out as to location and size, then lettered in freehand. The letters were ruled up and retouched.

The initial O is in Gold, vermillion, blue and green. The heading is gold outlined with black waterproof India ink. The background of F is in blue.

The croll contains vermillion, blue, green and gold.





OUR FATHER

which art in heaven.
Hallowed be thy name.
Thy kingdom come. Thy
will be done, in earth as it
is in heaven. Give us this
day our daily bread. And
forgive us our debts as we
forgive our debtors. And
lead us not into temptation
but deliver us from evil: for
thine is the kingdom and the
power and the glory forever

A M E N



Print to Script

MABEL ANDERSON

Mary showed us the doll her aunt bought her for her birthday. How many of you would like to write about Mary's doll?

Jane likes its curly hair.

John what is the color of its hair? "It is brown".

She has brown curly hair, is correct.

She has brown

curly hair.

That is the sentence we will write today. Suppose you watch me write the sentence on the blackboard, said the teacher. At this point the teacher wrote the sentence carefully on the blackboard, showing how each letter comes down and rests on the line, excepting the y which extends below the line. John compared the y to the doll sitting in a chair, with its feet hanging down over the edge.

John was asked to demonstrate on the blackboard so that others might more clearly grasp the idea. A line was drawn on the blackboard and a y was made on it with the v part resting on it and the foot of the y extending below the line.

My doll My bird

Some of the words containing y which we previously wrote were, My, party, you, pony, Merry, Happy and baby. Let us write these words being careful to let all of the y's hang down below the base line.

Now that all know how to make the y, let us open our books and write the entire sentence, "She has brown curly hair".

As the pupils wrote, the teacher quietly passed among them, correcting the position of Henry and Susan and calling Billie's attention to the fact that every sentence begins with a large letter in place of a small one.

The name of
my doll is Sue.

Other pupils were helped with various difficulties.

Each pupil wrote the sentence on a clean sheet of paper for Mary to give to her aunt in appreciation of her gift.

J. M. Kidd of Newark, Ohio, often spends his "off days" visiting the Zanerian, where he picks up ideas, receives inspiration and forms new friendships.

The penmanship bug has him firmly in its grasp.

We have been wondering what has become of the traveling card writers.

At one time a large number of card writers stopped in at our office, but for the past few years we recall seeing few, if any of these knights of the road.

Within the past two months several very skillful, fine looking card writers visited our office and reported doing a very satisfactory business. Their opinion is that the public generally is showing more interest in good penwork.

Department of Handwriting
New Jersey Education Assoc.

OFFICERS—1947

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Kearny, New Jersey

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Paterson, New Jersey

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Mrs. Helen Riddler
Massachusetts Ave. School
Atlantic City, N. J.

Treasurer
Mrs. Helen Y. Shafer
Supervisor of Handwriting
Dunellen, New Jersey

Some nice ornamental combinations have been received from E. G. Thayer, Route No. 1, Adams, Massachusetts, who after several years lay-off is making a splendid comeback with the pen.

The McGhee Studio

Makers and designers of

FINE DIPLOMAS

Estimates furnished

143 East State Street
Trenton, N. J.

SIGNATURE CONTEST

This month we shift from the Madarasz signature contest to another interesting signature. The question is, "Were the two signatures written by the same person?" Second, "What are the letters in these signatures?" It represents the signature of a prominent educator.

An Educator subscription to the one who can unravel this one and send in the correct answer to The Educator first. Of course the Editor and party or parties who wrote the signatures are excluded from the contest.

Your comments on this signature might be interesting.

W. J. Saunders
Ph. 2556-W Tyler Texas

405 E. Russell
Ph. 3907 Tyler Texas

Written by C. R. JONES

A specimen received from JOSEPH C. PANG, Shanghai, China, he states that for the past four years he has been missing The Educator. Evidently he has been keeping up his pen work even though his country has been going through some trying experiences.

This little specimen was written by C. J. ROMONT,
52 Montgomery Street, Boston, Massachusetts.

EDWARD C. MILLS

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The finest script obtainable for model illustrations for bookkeeping texts, business forms, works on correspondence, arithmetic, and for readers, spellers, etc. By appointment only.

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"How to Become a Good
Penman." Enclose 10c for
a Professional Pen Point and
your name beautifully written.
Write today.

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Enroll immediately for unequalled opportunities throughout West and Alaska.

FREE LIFE MEMBERSHIP.



Prepared to Your Order

One of the large hotels used the above old-time flourish on one of their menus, and as the flourish would indicate, the menu stressed Fish Dinners. No doubt this flourish was reproduced from one of the old books on flourishing. The bottom line is Script prepared by a commercial artist. Many examples of flourishing have appeared and is appearing in advertisements, circulars, etc., because it is attractive to the general public.

Mar G. Low

By C. P. ZANER

Question: Why does everyone praise
BALTIMORE HOSPITALITY?

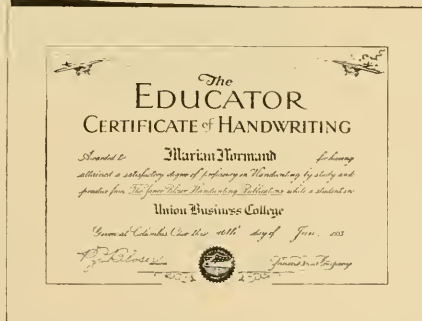
Answer: Because, for more than 200 years, Baltimoreans have been making a real effort to live up to the gracious reputation established by the Cavaliers.

The Lord Baltimore Hotel, Baltimore's largest, always has upheld this tradition. 700 comfortable rooms . . . all the facilities and services that travelers expect . . . and a genuine willingness to please each guest . . . have made it "Host to Most Who Visit Baltimore."

THE
Lord Baltimore Hotel
BALTIMORE AT HANDOVER • BALTIMORE 3, MD.

Win the Educator Certificate

Write for illustrated circular describing the various penmanship certificates you can earn.



The Zaner-Bloser Company
Columbus, Ohio

How to Prepare As a Penman

Excellent Opportunities Await You

1. *Attend* the Zanerian College of Penmanship at Columbus, Ohio and receive thorough personal training in all branches of penmanship, lettering, engrossing, and illuminating, at any time during the year. Approved by the United States Veterans bureau for the training of G. I. students.

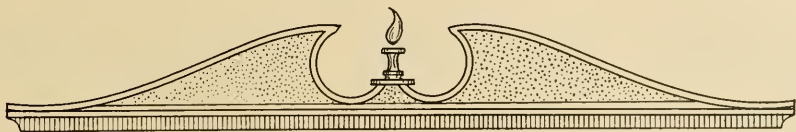
A Summer School will be conducted for teachers and those desiring to spend their vacation improving themselves in pen work or teaching.

2. *Take work by correspondence* if you cannot come to the Zanerian College in person. The Zanerian College offers efficient correspondence courses. You will be surprised at the progress you can make by following a course at home under our careful supervision.
3. *Successful men* in every profession use books as their main source of information. You too can get books on pen work and improve yourself. We publish many books especially prepared to help you. Write for our supply catalog.
4. *Your training* or your library is not complete and up-to-date unless you keep your name on the subscription list of the Educator. We have a complete penmanship service. Write us.

The Zanerian College of Penmanship

612 N. Park Street

Columbus 8, Ohio



THE EDUCATOR

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Handwriting



THE ZANER-BLOSER COMPANY
COLUMBUS, OHIO.

VOL. 52

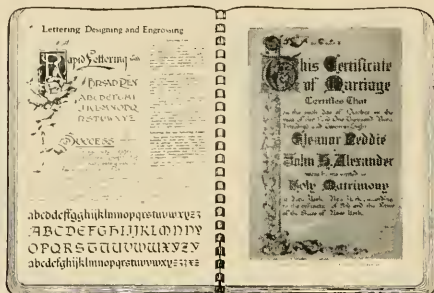
APRIL, 1947

No. 8

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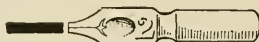
It contains the finest examples ever produced by many of America's most talented engrossing artists. The art work, engravings and materials represent many thousands of dollars. Single resolutions sometimes cost as much as a thousand dollars.

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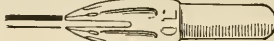
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Single pointed
1, 1½, 2, 2½, 3, 3½, 4, 5, 6



Double pointed—10, 20, 30

- 1 set of twelve Pens, Nos. 1, 1½, 2, 2½, 3, 3½, 4, 5, and 6 single pointed, and Nos. 10, 20 and 30 double pointed, postpaid \$.50
1 dozen any numbers (assorted as desired) single pointed 40
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Less than a dozen single pointed, 2 for 10c. Double pointed, 10c each
½ gross of any one number single pointed pens, postpaid 1.00
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½ gross of any one number double pointed pens, postpaid. 3.00

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for Lettering Pens. But little ink dipping is necessary when this inkholder is used. Saves time and patience when one has considerable work to do.
Each 10 cents



Double Lettering Holder

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Supplies	2.85

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Our advanced Engrossing Course supplements our Roundhand and Text Lettering and Engrossing courses. It covers standard alphabets, Egyptian, Roman, Medial, Old English, etc. It covers the work from fundamentals of lettering to the making of elaborate resolutions. It will train you to make initial letters, borders, scrolls, alphabets, resolutions, memorials, testimonials, diplomas and most of the things done by engrossers. This course lays a good foundation, and if after completing it you desire to go higher you can attend the Zanerian and complete your training in a short time. The Text Lettering and Engrossing course should be taken before the Advanced Engrossing course.

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COLUMBUS 8, OHIO

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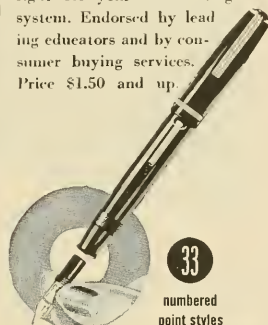
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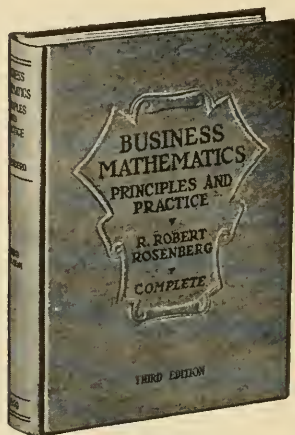
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177 Units in the Arithmetic of Business



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Write our nearest office

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- ★ Concentrates on skill development.
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The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, APRIL, 1947

No. 8

Trends

By The Editor

The trend today is toward teaching more fundamentals; at least, there are many criticisms being made concerning the present methods and poor handwriting. The criticisms are from parents, business men, high school teachers, and even the educational directors of some of our state departments. When asked what he thought of the present handwriting in his schools, one superintendent replied that he thought more handwriting should be taught.

Handwriting, one of the three R's, always has been and probably always will be one of the fundamental subjects. Handwriting is one of the things everyone is required to do well before he can be classed as having a standard elementary education.

Handwriting should be taught to each child during a regular practice period and standards should be maintained throughout all grades, in all handwriting work. Scales are obtainable to help teachers in maintaining reasonable standards.

Much confusion still exists in our educational system, and shortage of teachers adds to the confusion. First, something should be done to raise salaries of teachers to an amount comparable to salaries in other lines

of work. Low salaries force some of our best talent out of the teaching profession, and make others dissatisfied.

Tenure laws help to make teachers more secure but perhaps do not always produce the greatest efforts from some teachers. Unions are entering the picture and what the effect will be in quality remains to be seen. Let us hope that in planning methods, tenure laws, unions, etc., that the welfare of the student will be kept in mind. False economy on the part of school officials, low salaries, and one sided security on the part of teachers, will work to the disadvantage of students.

Since handwriting is a part of language and since spoken and written language is required of everyone, let us see to it that good regular instruction is given to each child and that it is carried on long enough that good writing becomes part of every person.

Handwriting can be presented in an interesting likable manner. It should be correlated with other subjects and school activities. Every occasion should be taken advantage of to show the reasons, purposes and advantages of good handwriting. Teachers should be interested and well trained. Training should be given in normal and teachers training schools.

ANNOUNCEMENT 44th ANNUAL MEETING THE NATIONAL CATHOLIC EDUCATIONAL ASSOCIATION BOSTON, MASS.

April 8, 9, and 10, 1947

The dates of the meetings are Tuesday, Wednesday and Thursday following Easter Sunday. Registration and Committee meetings will be held on Monday, April 7.

MEETINGS
HOTEL STATLER—Park Square
General Meetings
School Superintendents' Dept.
Secondary School Department
Elementary School Department
Deaf Education Section
Blind Education Section

ARMORY
Arlington Street and Columbus Ave.
Seminary Department
Minor Seminary Section

NEW ENGLAND MUTUAL HALL
225 Clarendon St., at Copley Square
College and University Department

NATIONAL BOYS AND GIRLS WEEK 27th Annual Observance April 26 to May 3, 1947

Daily programs suggested for the week include:

Citizenship Day—Sat., April 26
Day in Church—Sunday, April 27
Day in Schools—Monday, April 28
Family Day—Tuesday, April 29
United Nations Day—Wednesday, April 30
Child Health and Safety Day—Thursday, May 1
Careers Day—Friday, May 2
Day of Recreation—Sat., May 3

THE EDUCATOR

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THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

BUSINESS WRITING

By THE EDUCATOR STAFF

A good example is of untold value.

This is especially true in teaching handwriting. Position, movement and letter forms, can be mastered by the student much easier and quicker, if the teacher is able to show how, in addition to being able to tell how.

It is very important for the teacher to be able to write well. It is a great inspiration to see good writing. By watching a teacher write, a student can see some important detail of position, form and movement, which he could not grasp by listening to oral explanation. Advertisers find pictures and illustrations explain more than words.

Oral explanation is very important in handwriting but a combination of it and show how is best.

Teachers should study and practice to improve their handwriting. They should keep up-to-date in handwriting the same as in other subjects if they wish to keep in the front ranks as teachers. Correspondence courses are given for teachers, books are published containing lessons and many helps for improving your own handwriting. A little time devoted to the study of handwriting will pay any teacher good dividends.

Students soon discover when a teacher knows her subject. They cannot long be fooled by a teacher who is weak and tries to cover up by making excuses for poor work.

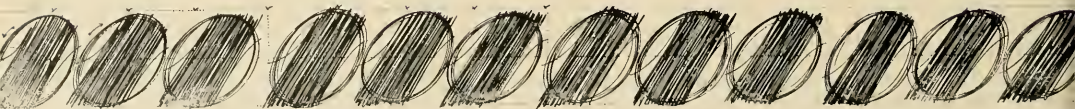
Good Writing Habits can be acquired.

By study learn a standard way of making each letter. By practice learn to establish that standard way, so that when writing you do not have



to give any special attention to the manner of writing. Any skillful act when well done is automatic. For instance, a good ball player when throwing a ball in a game, does not have to think how he is going to do it, a tennis player does not have to think how to hold his racket, or a boxer does not think how to hold his glove when blocking a punch. Those things have all been previously worked out step by step. You should master pen holding, position of paper, arm, hand and every detail of movement one at a time.

A good position aids one in writing good, legible handwriting. Study the illustrations and compare your position with them.



You will find these exercises quite good in developing a free movement and nice quality of line. Keep the downstrokes as light as the upstrokes. All letters in the alphabet can be joined in exercises like these.

. 23456789012345678901234

12345678901234567890123456789012345678901234567
 23456789012345678901234567890123456789012345678
 34567890123456789012345678901234567890123456789
 45678901234567890123456789012345678901234567890
 56789012345678901234567890123456789012345678901
 67890123456789012345678901234567890123456789012
 78901234567890123456789012345678901234567890123

Figures are very important. They need to be absolutely plain, since they cannot be read by context like letters in a word.

Study the form of each figure. Get the forms accurate and make them as freely as you can, but make them legible. Thousands of dollars are lost because of illegible figures.

1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890
1234567890	1234567890	1234567890

Learn to make figures neatly and in straight rows. This will help in adding and subtracting. The 3 and 5 end alike but the tops are different. The 2 and 3 begin alike. The 7 and 9 end the same. Study the similarities and differences of the various figures.

In practicing figures, learn to add, subtract and divide quickly and accurately.

As the aim of penmanship practice is to improve one's writing, why not get down to real writing as soon as it is possible?

Let us follow the suggestion in this sentence and do all of our writing neatly and accurately. Teachers should accept no papers which are written carelessly or below the standard the student can do when he tries.

none none none none none none none n
 own own own own own own own ow
 promise promise promise promise prom
 quote quote quote quote quote quote quo
 runner runner runner runner runner
 snow snow snow snow snow snow snow s

The above copy contains many n's, m's, and u's. Get the turns round and the angles sharp. A distinction between turns and angles is necessary for legibility. The letter o is repeated many times, so it will need special attention. Practice the following combinations no, on, ow, om, ro, uo, and ot.

ammonia ammonia ammonia ammonia
 ammunition ammunition ammunition
 communication communication communi
 accompaniment accompaniment accompani
 commission commission commission com
 carmine carmine carmine carmine carm

In this copy you will find many o's and a's. Study the difference between the two. Both have oval bodies but the o finishes from the oval at the top. The a comes down straight to the base line, then swings up to the head line.

phenomenon phenomenon phenomenon
 ruminare ruminare ruminare ruminare
 premium premium premium premium
 immure immure immure immure i
 winning winning winning winning w
 canine canine canine canine canine

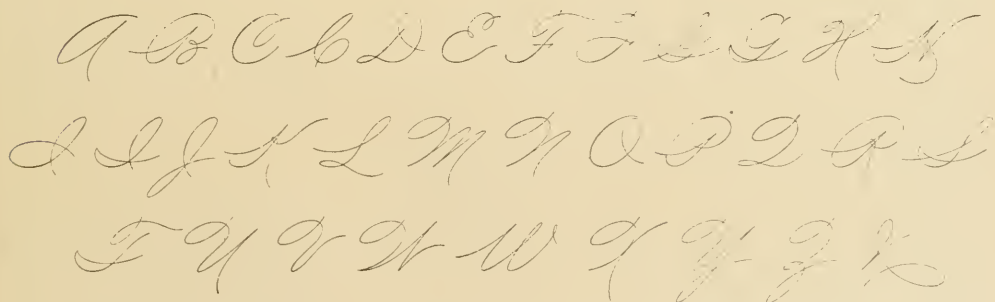
The c and s are interesting. After making some of each, turn them upside down and notice the similarities. Keep your i closed and the e open.

It is true that the mastering of a difficult exercise adds to one's skill; it is also true, however, that in the time it takes to master such an exercise, one can learn to make well several letters.

Give attention to the finish of w, v, b, and o. They finish high along the head line.
Repeat each word many times picking out the difficult places.

You can get down to serious work at once, by using retraced, enlarged letter forms, instead of numberless, chirographic acrobatics, upon which so many would-be penmen waste much time.

No student should be permitted to go through the grades without learning to write. The teacher who fails to see that her pupils learn to write, or who neglects teaching it, stating that penmanship is not important is not doing her duty.



Put plenty of swing and freedom into your capitals. Get uniform size, slant and spacing.

The Language Arts

By VERNON L. NICKELL, Superintendent of Public Instruction, Presented as separate subjects in the Curriculum and Course of Study Guide, their interdependence in use is stressed. (From the Illinois Education)

The Language Arts Section of the Illinois Curriculum and Course of Study Guide contains helps for the teacher of reading and literature, language, handwriting, and spelling. These subjects have been presented separately, yet running throughout is the thread of relationship between them. They cannot be separated in actual use.

Language is presented as a means of communication which can function only in a social situation. Actually, "reading, oral and written language, spelling, and handwriting are interdependent and must support and utilize each other."

The teacher should study the Guide with great care, for she may find significant helps for developing skills which are definitely basic for acquiring a good education.

Experiences in any learning situation are of great value to the pupil. The teacher can relate pupil experiences to subject matter areas and can at the same time develop factual learning, abilities, and skills on the part of the pupils.

Reading

No attempt has been made in the Guide to list stories or poems which should be read in a particular grade. Instead, more emphasis has been given to a statement of objectives for the primary grades, of abilities, of desirable goals for the first grade and so on.

Developing a reading readiness is extremely important. Even if all pupils entered school at exactly the same age, that would not guarantee that all were alike prepared for reading. Many factors determine the time, extent, and character of a child's preparatory period for reading; pupils must receive help on an individual basis, since not all of them are influenced by the same factors. The teacher should use as many as possible of the suggestions for preparing a child to read.

Materials should be provided as recommended in the Guide and attention should be given to "Use of Phonics and Word Analysis".

A common topic for discussion is remedial reading. This arises from the fact that many persons desire that all pupils develop reading skills to a satisfactory degree but find that such

abilities proposed for the reading program on each level.

Literature and Language Programs

The teaching of literature does not necessarily involve the development of skills, for instruction in reading should afford a time for developing skills. If time to develop reading skills is taken during the period when an appreciation of literature is being sought, that appreciation may be so dulled as to limit the teacher's objectives to a great degree.

The language program should be based upon the needs of the child. It is unwise to overemphasize skills and abilities which the child already possesses; hence it is important that the teacher study carefully each individual child and avoid needless repetition. It is equally important that the teacher have an understanding of what the child should know and be able to do for an effective communication of ideas. Language abilities are developed through use; the teacher should be mindful of good usage in all situations.

A definite period for language need not be set apart for the primary grades, but a more formal period may well be used in grade three, and in following grades.

The teacher should study carefully the language abilities discussed in this section of the Guide and should utilize experiences of the children as suggested under "Situations Offering Opportunities for Language Experiences," to develop the skills and abilities.

Spelling

I have pointed out that the "subjects" treated under Language Arts are related. Spelling is not an isolated subject consisting of rote memorization of list of words. Words should have meaning for pupils. Use cannot be entirely separated from meaning. Among the general objectives for



attainment is only an ideal. Granted that there are probably a few pupils who will never develop such skills and abilities, it is well to study the deficiencies and to discover their probable causes. Then it is equally important to follow with some plan of remedying those weaknesses. It would be better to teach all pupils to read so well that present concern over remedial reading could be eliminated. The teacher should study thoughtfully and consider each individual child, why some children may not be reading well, and what to do about it.

I urge the teacher to become familiar with the objectives and the

spelling is the reference to the need of developing a consciousness that, in writing, a word is either spelled correctly or incorrectly. This is an important ability.

The teacher should have a basic spelling text, should study the discussion on spelling in the Guide, and should become thoroughly familiar with the "Spelling Abilities to be Developed by the End of the Elementary Grades."

Spelling is sometimes considered synonymous with vocabulary building. However, it is generally agreed that the average person need not learn to spell more than a certain "average number of words," but the number of words to be used orally and in writing is unlimited.

Handwriting

The system of handwriting is less important than the desire to write well, yet the teacher should be familiar with the manuals prepared for her use. Writing is a tool subject, used to communicate ideas. A desirable handwriting is found only where all written work is in the best handwriting possible for the pupil. It is not wise to set aside a period a day for drill and then accept papers in history, arithmetic, and other subjects which may be illegible. All written work should be the best possible.

Although children have for many years learned to write by either cursive or manuscript beginning methods, it is likely that in practice in our schools today a high percentage of pupils begin with manuscript. The advantages are not discussed here. It also seems that the point at which cursive writing is generally introduced is late in the second grade, or some time in the third grade. Probably the time element is best determined by the pupil's abilities and needs rather than by a calendar.

I urge teachers to study the section on Handwriting as carefully as any other section under Language Arts, to create a desire in the pupil for a reasonable degree of legibility and speed, to utilize actual writing experiences as suggested and to remember that the majority of patrons still believe that the art of handwriting should not be entirely lost.

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H. H. Smith

Ornamental penmanship from the pen of H. H. SMITH of Peirce School, Philadelphia, Pa.

Your contributions in the way of articles, specimens, news items and subscriptions help to keep The Educator going.

A Token of Appreciation
 By the Chicago Advisory Board of
The Jewish Consumptives' Relief Society

In Honor of Herman L. Kuruch

Whereas, Herman L. Kuruch during several years as the First President and one of the founders of the Chicago Advisory Board has given freely of his valued leadership, time and means to the Denver Sanatorium of The Jewish Consumptives' Relief Society; and

Whereas, it is the desire of the Advisory Board to transmit to him, his family and to posterity our expression of heartfelt appreciation, now, therefore, be it

Resolved, that the Chicago Advisory Board of the Denver Sanatorium of the Jewish Consumptives' Relief Society, express their profound regard for one whose devotion is an inspiring exemplification of service to the sick and destitute, and be it further

Resolved, that these resolutions be spread upon the records of our Society and a copy of same be tendered to Mr. & Mrs. Herman L. Kuruch.

Chicago Advisory Board of the Denver Sanatorium
Jewish Consumptives' Relief Society

Carl Lutz

James M. Brande

Frank N. Freeman

From Sierra Educational News

Mr. Freeman came into education through psychology, and into administration through teaching and research. His father was a Methodist minister in Canada, but was compelled by ill health to seek the milder climate of Southern California. There, in Ontario, Mr. Freeman got most of his elementary education in the public school and his secondary work in the Chaffey College Preparatory School, the precursor of the public high school and junior college.

From there he migrated to the east coast for college and graduate work at Wesleyan and Yale. After a post-doctorate year in Germany on a traveling fellowship, he settled down for what he thought was to be his one and only university position at University of Chicago as a member of the faculty there, brought together by Dr. Judd.

When, however, the call to the deanship at the University of California came, he accepted the opportunity to turn to administrative work. He has devoted the greater part of his time since 1939 to the development of the School of Education and to its relations to the public schools of the State.

Mr. Freeman's writing and research have been chiefly in the field of educational psychology. His first work was in handwriting and he has continued his interest in this subject. From this he broadened to include the psychology of the elementary-school subjects and wrote his first general textbook in this field. He early extended his teaching and writing to child development and mental tests, and wrote a textbook in each of these branches.

He also cultivated a special interest in visual education and supervised a series of studies which were published in a volume by University of Chicago Press. A second study was subsidized by Eastman Kodak Co. An interest in the basic problem of nature and nurture led to two studies, one of foster children and another of identical and fraternal twins.

Mr. Freeman has been active throughout his career in professional



The series of Correlated Handwriting Textbooks, represents Dr. Freeman's greatest contribution to handwriting.

organizations. He has held office in associations ranging from psychology to general education, such as American Psychological Association, American Association for the Advancement of Science, American Educational Research Association, Society for Research in Child Development, National Society of College Teachers of Education, National Society for the Study of Education, American Council on Education, Commission on Motion Pictures, and others.

He is now chairman of California Committee for the Study of Education and vice-chairman of California Council of Teacher Education. He was a member of the United States Educational Mission to Japan, which recommended changes in the educational system of that country.

At the present time Mr. Freeman is devoting his efforts chiefly to building up the staff of the School of Education, working on educational problems within the University and extending the services of the University to the public schools of the State.

During recent years 5 full-time members and 3 half-time members have been added to the Department of Education. At least two others will be added during the coming year. Several of these men have been called on extensively for service to State associations and school systems.

The Department has cooperated actively with University Extension in its expanded program. Joint appointments with the departments of English and Art have enabled the Department of Education to pool its resources with these departments for the strengthening of the education of teachers and of the development of the programs in these fields.

The policy represented in these moves is to unite special knowledge and competence in subject-matter with educational experience and insight in the improvement of the preparation of teachers and of public education.

Mr. E. A. Lupfer
612 North Park St.
Columbus Ohio

Envelope received from JOSEPH KOWALSKI, 1914 E. 9th St., Cleveland, Ohio, containing some of his fine practice work on Text Lettering. Mr. Kowalski is making very fine progress and is headed for the top.

Tamblyn, the Beloved Penman Is Dead

In the death of Frederick William Tamblyn, Kansas City, Missouri, on February 16, 1947, the profession has lost one of its greatest masters. During a period of over fifty years, the name of Tamblyn, the Penman, and his well-known advertisement "Learn to Write". I can make a good penman of you at home during spare time. Write for my free book "How to become a Good Penman" . . . Your name will be elegantly written on a card if you enclose a stamp."

This Ad got me interested in penmanship, and I wrote—was convinced, and enrolled for his Diploma-Course back in November 1907. This course, including not only his "fresh-from-the-pen" copies, but his instructions, and those beloved-letters he sent his students from time to time did much to spur his students to do their very best work on every lesson.

During the summer of 1909, I was associated with Mr. Tamblyn, and while he and Mrs. Tamblyn spent that summer in Colorado, I looked after his Correspondence School and his lovely home at 3620 Walnut Street. I was again with him Feb.-June 1912.

In the untimely death of his only son, William, in 1922, at the age of 18 Mr. Tamblyn was almost overcome with grief and disappointment. His plans to train his son to take



over the penmanship business when he was ready to retire, was dashed to the ground. Again, during the Christmas rush of 1944, while wrapping a large bundle with strong cord, he made a quick, hard pull to break the string, when something "snapped" in his shoulder, causing his writing hand to become numb and excruciating pain resulted, leaving him a severely tried man—a man who knew

no limit in his ambition to serve the public with his penwork.

Mr. Tamblyn's name and work will live on as long as penmanship continues to be a profession.

Mar. 3, 1947.

Major F. O. Anderson

F. W. Tamblyn passed away February 16th, 1947, at the age of seventy-seven. He had been in very poor health for several years and had recently undergone several operations.

Mr. Tamblyn was one of the most widely known penmen in the country. He conducted correspondence courses and had successful students in many countries.

He was a skilled penman and a good engrossing artist. He will be missed by thousands of former students and admiring friends.

His business dealings were always prompt and honorable. All who knew him can honestly say, "there was a man who served his profession long and well and was a great credit to it."

We are sorry to lose him but are glad to have known him and to have worked with him.

He is survived by his wife, one daughter, Mrs. B. C. Bell, St. Louis, Mo., and two grandchildren, to whom we extend sincere sympathy.—Ed.

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Ornamental Penmanship

BY

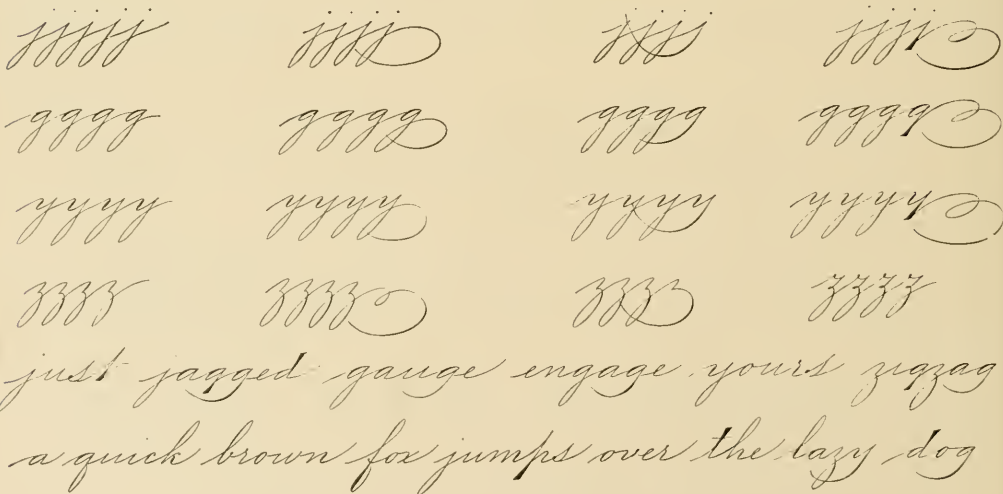


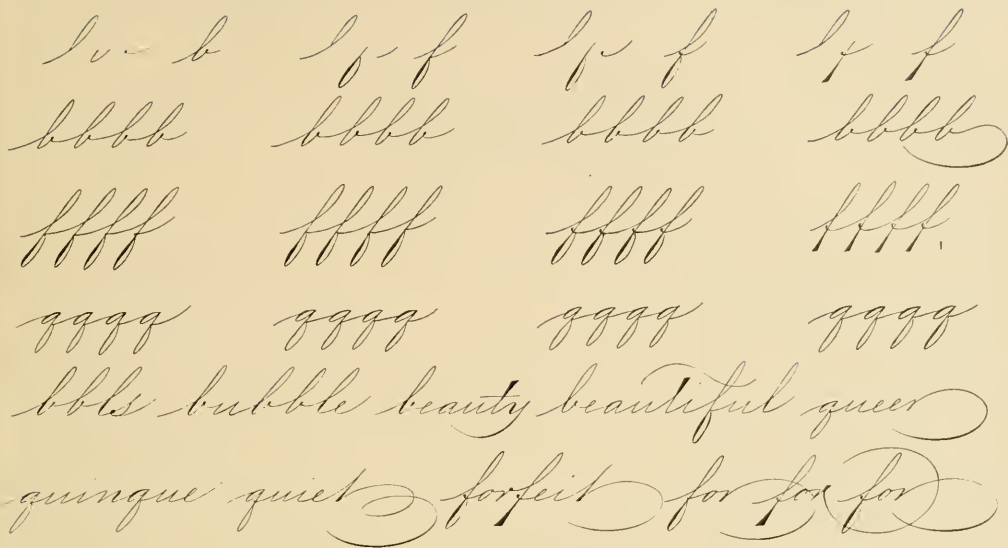
Doubtless you have expressed the desire to write a beautiful ornamental hand, after looking at a beautiful specimen or after seeing some skillful penman dash off a specimen. It was easy for him to dash it off, for he had an abundance of skill stored up from study and practice. He may have spent hours and hours practicing. Yes, a skilled penman has spent many months of delightful practice. To him practice is as much fun as playing ball is to the amateur ball player.

If you will start systematically practicing and studying, you may find it much easier than you had anticipated. You practice an hour today and acquire a little skill and knowledge and tomorrow and the next day you repeat the process, until you begin to see a noticeable improvement in your work. You find it fun and keep on. Soon you are quite an expert and your work becomes the admiration and envy of others. It will finally, if you keep on, become the delight and despair of those who would imitate it.

Now let us get down to practicing the copies in this issue. First, study the letter form that you are working on; be sure you have a correct mental image of it. Then make several lines and compare your work with the copy. By studying your efforts, you can discover some place which needs improving. Go to work again and make the correction. Unless you find your mistakes you have no hope of correcting them.

Good penmanship is one third inspiration and two thirds perspiration.





Study the pen lifts in this copy. Raise the pen often in ornamental penmanship.

Count that day lost
 Whose low descending sun
 Views at thy hand
 No worthy action done

Watch the arrangement and general appearance of your work on this copy.

The Need for a Vitalized Penmanship Program

Summary of remarks introducing the theme for discussion at the Pennsylvania State Educational Association by Mae L. Light, Doylestown High School, Doylestown, Pa.

How well are we teaching? Not how HARD, but how WELL? The answer to that does not lie in correctly answered test papers nor, for that matter, in any part of the classroom conduct of our students, but in the things our students do and think and produce after they leave the classroom behind and become a part of the adult population.

Penmanship is a subject which we have not and are not teaching too well if the adult population today is any indication of our teaching. Consider, for example, the large number of people who fill out a blank of some sort every minute of the day in a store, hospital, or post office somewhere in this system-loving nation. Most of the countless blanks being filled out at this very moment probably carry the command, "PLEASE PRINT," and every such blank is an accusation of our teaching of penmanship—an indication that, if the blank were to be filled out in longhand, it would not be readable. Some of the blanks are more flattering, however, for their directions read, "Please print or WRITE PLAINLY"—a grudging admission that some of the population can write legibly and will do so if requested.

The necessity to write in longhand is not decreasing, and the typewriter has not lessened its importance. Rather, it has made more noticeable the difference between type and illegible longhand. Social living will

always have need of good handwriting—personal notations such as shopping, grocery, laundry lists, or recipes; telephone memoranda; letters and invitations; personal checks; and addresses on packages and letters will always be important—just how important is shown by the fact that thousands of letters are destroyed each year by the dead-letter office because names and addresses are illegible.

The typewriter and other machines may be used extensively in business, but they have by no means supplanted the lowly hand with its pencil or pen. Bills, orders, receipts, stock records, bills of lading, and

There is no greater need in the educational set up of the present day, than the teaching of handwriting.

hundreds of regulation forms are written by hand. It is significant to note that sales checks in large department stores are almost always printed because too many errors resulted from written forms.

Authorities seem to agree that elementary teachers are doing a good job in the teaching of penmanship. Why, then, do pupils who leave the sixth grade with a penmanship which is acceptable in both speed and legibility leave the high school with a longhand that is scarcely readable?

Why do a few youngsters never attain an acceptable level of penmanship ability? The Pennsylvania course of study in Penmanship for commercial students says that all students can be taught to write legibly. But they do not—ask any teacher who must decipher student scrawls. The fact is, people—whether children or adults, students or teachers—will not write legibly unless they think it important to do so.

Handwriting is a skill which will, if permitted to do so, deteriorate. No matter how keen the motivation, or how high the level of attainment in the elementary grades, the average student will gradually slip into habits of carelessness in Junior and Senior High School unless attention continues to be focused on his writing. Teachers who are "too busy" to give attention to their own penmanship create the same lackadaisical attitude in the minds of the students; if we are slipshod or accept slipshod papers in any subject, penmanship suffers. One teacher can, in one year, break down much of the work of teachers for years past. Penmanship must be important to both teacher and student before the child will have any real desire to improve his handwriting.

Therefore, a vitalized penmanship program should be an important concern of every teacher—elementary and secondary, classroom and "special." It will require the concerted efforts of all before good writing habits and the will to maintain those habits can become an instinctive part of the students' behavior patterns.

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Some fine imitations of the Madarasz signature have been received from E. Austin Jones of Fort Worth, Texas. The lines, however, were rather faint for reproduction. Mr. Jones is to be complimented on his skill.

Device

Contributed by a supervisor

An Aid on size of t, d, and p.

Can you tell me if all the small letters are the same size? Many are the same. Yes, five are tall. (Loops l, b, h, k, f). Can you name the letters that are between the tall ones and the small ones? (t, d, and p.) (Write them on the board.) Then write l. What letter is it to be? "t", No, it would be if I crossed it, but I was thinking of d. Make ("d") (a) part to l. Now I can make it into a p. Watch p. Then show the three like this atp.

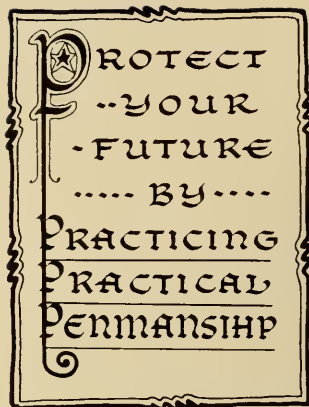
Always make t, d, and p the same size. Please remember.

l b h k f

t d p

l d p

atp



l b h k f

t d p

l b h k f

t d p

l b h k f

t d p

l b h k f

t d p

l b h k f

t d p

l b h k f

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The original No. 1's and No. 604, E.F.'s

OBLIQUE PENHOLDERS

The opportunity is offered all who wish to acquire MASTERY OF CONTROL in handwriting with the least effort and little expense. The finest qualities are in the "STRAHM 'SPECIAL'" Models hand-made designed for beginners of handwriting and professional penmen. Prices right. Send for FREE circulars. Address:

F. L. TOWER, 601 West Pleasant Street
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HIGH GRADE DIPLOMAS AND CERTIFICATES.

Booklet or Sheet Form—Artistic Designs—
Attractive Covers—Leather and Imitation.
Diploma Filling a Specialty. Send for
Samples and Quotations.

Best Quality — Lowest Cost

HOWARD & BROWN
ROCKLAND MAINE

ROUNDHAND SCRIPT

Columbus, C. March 28, 47.

Messrs. Famer and Bleser,

Columbus, Chic.

Gentlemen:

In this letter you have a specimen of Engraver's Script such as I believe is used by the leading Script Artists in their regular engrossing.

Hoping this letter will please you and that the new year will bring to you increased prosperity, I am,

Very truly yours,
Zella Conkle

Abraham Lincoln's Gettysburg Address

FOUR score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation or any other nation so conceived and so dedicated can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this, but in a larger sense we can not dedicate—we can not consecrate—we can not hallow this ground. The brave men living and dead who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we highly resolve that these dead shall not have died in vain—that this nation under God shall have a new birth of freedom and that government of the people, by the people, for the people, shall not perish from the earth.

Pen Flourishing

By T. M. TEVIS, Chillicothe, Mo.

LESSON NO. 7

This lesson is a swan. Study the top sketch carefully and pencil lightly the strokes in accordance with the arrows and numbers. You will have to turn your paper around at many different angles in making a swan. Be sure you turn your paper so that you are making the strokes toward your body at all times. Stroke nine can be made better by turning your paper so that you will use a movement from left to right rather than pulling the pen toward your body.

Put in lots of study and practice on this lesson, as it will be rather difficult at first, but after well learned a swan is one of the easiest flourishes to make.



SPECIMEN RECEIVED LIST

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engraving, drawings, etc. Fine work has been received from the following:

Rosario Babin

254 Pleasant St.
Berling, N. H.

J. Arthur La Roche

501 Boylston St.
Boston, Mass.

Paul V. Arnold

1217 W. 76th St.
Los Angeles, Calif.

David Klein

570 Broadway
New York 12, N. Y.

C. C. Burk

38 P. H. Blvd.
W. Somerville, Mass.

B. F. Brummer

Lutesville, Mo.

Hugh Sharp

301 Courthouse
Louisville, Ky.

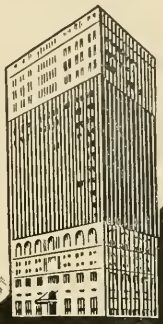
Kansas City's Smartest

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OLD-FASHIONED HOSPITALITY**

Ideally located...superb service...
finest cuisine...22 floors of gracious
living. Five rooms for food and enter-
tainment: (1) Penquin Room (2) Sky-Hy
Room (3) Omor Cocktail Lounge (4)
The Alcove (5) The New Coffee Shop

R. E. McEACHIN, Managing Director

Hotel
CONTINENTAL
ELEVENTH AT BALTIMORE
DIRECTION · SOUTHWEST HOTELS INCORPORATED · H. G. MANNING, FOUNDER



LEARN BLACKBOARD WRITING

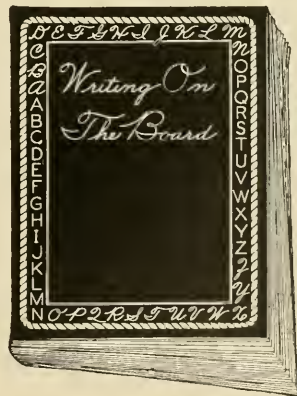
With this new book you can soon learn to write beautifully on the blackboard and quicker and more expertly illustrate your ideas and lessons.

This book reveals many secrets, such as manipulating the chalk to get even, smooth lines. How to write in a straight line and many other things which may have been puzzling you.

You'll find it helpful in teaching manuscript or cursive handwriting in any grade or school.

Price of Writing on the Board	\$1.00
Price of Educator—I year	1.50
Special for the two	2.00

THE ZANER-BLOSER COMPANY
Columbus 8, Ohio



A Lesson In Engrossing

By MICHAEL LEIPHOLZ

(See specimen page 27)

This is an engrossing job which is simple in design and low in price. It should prove not too difficult for the young engrosser. If it strikes your fancy, read the instructions carefully and follow the directions.

Materials. A T square and drawing board save time in ruling. Use a good quality of paper. Poor paper makes it difficult to correct errors. For the Old English lettering use pen number 21½. The script writing can be done with Gillotts Principality or number 303. Zanerian Fine Writer is excellent. The word "Citation" and patriotic designs were done with the aid of a ruling pen, the kind found in mechanical drawing sets. Use

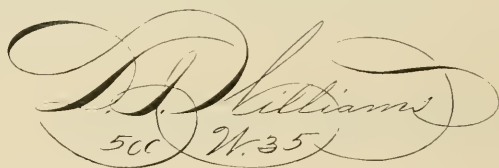
Higgins engrossing inks—colors blue, red, and black. If materials are not available in your locality, write to the editor of this magazine for supplies.

Measurements. Use a sheet 12 x 14½ inches. Draw light pencil lines 1½ inches from the top and 1½ inches from edge of paper on right and left sides. The patriotic designs begin at the top line and are ¾ inches wide. The field on which the stars appear is 3½ inches long. The stars are white on a field of blue. Below the blue field appear three groups of red lines. The space between the patriotic designs and the writing is 1½ inch wide. Draw vertical pencil lines as guides for the

beginning and ending of each line of engrosser's script.

You can now begin the wording. I would suggest that you outline the word "Citation," "Silver Star" and Lieut. Wharton's name on strips of paper which can be used as guides for the actual lettering on the sheet. The word "Citation" is 4¼ inches long and ½ inch high. The top part of this word is red, the center white, and the lower part blue. In "Silver Star" the lower case letters are ¾ inch high, the capital "S" ¾ inch. Use same sizes in Lieut. Wharton's name.

Now draw horizontal pencil lines for the wording in the citation as follows: You already have a pencil line 1½ inches from the top of the sheet. From this line to the top of the word "Citation" is ¼ inch. The line "For gallantry in action" begins 2¾ inches below the top pencil line. Lieut. Wharton's name rests on a line 4 inches from the top line. The "was advancing" line begins 4½ inches from the top. Each line of engrosser's script is ¼ inch high and the spacing between these lines is ¼ inch. This arrangement should give you about 1¾ inches of space below the last line of the citation. Do all pencil rulings before ink is used.



Do not bend

First Class

Mr. S. A. Lupfer
612 North Park St.
Columbus 8, Ohio

An envelope received from E. J. CARROLL, 444-51 St., Brooklyn, 20, N.Y. In it were a number of very fine specimens of Mrs. Carroll's engrossing which will appear in our columns.

Lettering on brown rough paper does not engrave well but because this envelope was so attractive we had it engraved.

Preparing your envelopes in lettering will give you that much more needed experience and practice. Keep them plain and legible.

CITATION

Silver Star

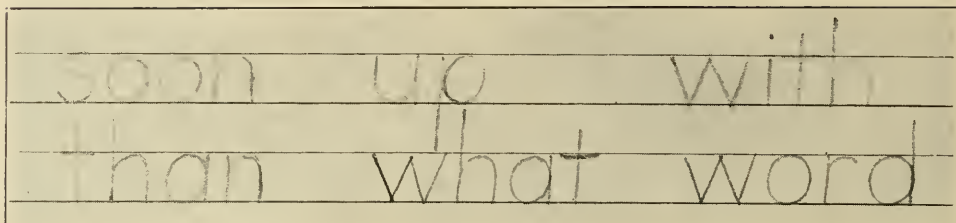
"For gallantry in action on 19 December 1943, at San Pietro, Italy, Company 'G', under the command of

Lieutenant James H. Wharton,

was advancing over rugged mountainous terrain toward enemy defensive positions south of Cassino, Italy, when it was pinned down by heavy machine gun and mortar fire, causing several casualties. Although painfully wounded in this action, Lieutenant Wharton, with utter disregard for his own safety, crawled twenty yards through intense enemy machine gun fire, receiving two more wounds, to a radio where he made contact with the Battalion Command Post, directing mortar fire which knocked out the enemy machine guns. The magnificent courage, outstanding calmness, and unusual stamina shown by Lieutenant Wharton was an inspiration to his men. His gallant action reflects great credit upon himself and the Armed Forces of the United States."

Print to Script

MABEL ANDERSON



MANUSCRIPT

We are presenting six words this month for practice.

The o, p, a, and d, each contain the circle. Other letters containing the circle are b, c, g, and q.

Practice the circle, then make all of the above letters. See that the circle rests on the base line and touches the top line. Test the letters

to see that they are circular, not flat on one side.

The s, u, n, h, and r, contain part of a circle. Teachers who are working to improve their manuscript should watch the circular part of r.

Are your n's as wide as the o's? Measure the width of o, n, u, p, h, and d. They should be the same width.

The space between letters should be the same as in letters. Each word should stand out as a unit with just a little more space between, than in words.

Quality of line should be uniform and smooth. Avoid heavy or black spots. Also make each line plain enough that students can see it.

SUPERVISOR DIES

In the death of Mrs. Maude E. Meyers, on January 13, 1947, the handwriting profession has lost a beloved member.

Mrs. Meyers was a teacher in the public schools for about twenty years, previous to her fifteen years of Handwriting supervision work, in the Newark, N. J. public schools.

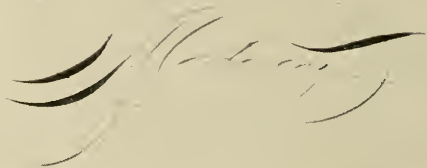
Her long experience in school work and her special training and competency in handwriting, enabled her to inspire both students and teachers. She rendered very valuable service from a teaching, supervision and administrative standpoint. She won a host of friends among the students and teachers, and did much for the handwriting in the Newark city schools.

She served as president of the Handwriting Department of the New Jersey State Teachers Association, where she gave generously of her time and experience. She received some training from the Zanerian.

Three years ago she retired from public school work and unfortunately she did not live longer to enjoy her well deserved retirement.



By J. E. LESTER, Wapella, Ill.



Madarasz Signature Contest



The signature in the January issue was a "flop". Why very few guesses were received, we will never know. At first we thought of burying the identity of the writer but after weighing the matter heavily we decided to reveal the secret.

It was written for fun during one of the few minutes when the subscriptions were all entered, stencils all cut and filed, advertisements handled, all inquiries answered and our desks cleared of all details. It was "Believe It Or Not" written by the Editor.

Here are two signatures recently submitted. Can you identify the writers?

Austin Jones
3101 Hutchinson St.
Ft. Worth, Texas

March 10, 1947

The Educator
Columbus

Gentlemen:

The signature in the March issue of The Educator could have been written by the same person or scratched by the same rooster!

We have a law in this country against cruelty to animals. It should be enforced.

The scratching could be E. A. Stutzen but chances are slim that it is.

You state that the scribble is the signature of a prominent educator. Evidently he is not a business college educator.

I make a move that we all "chip in" and give whoever it is a free course in penmanship in the Zanerian. I will donate \$1.00.

Yours truly,

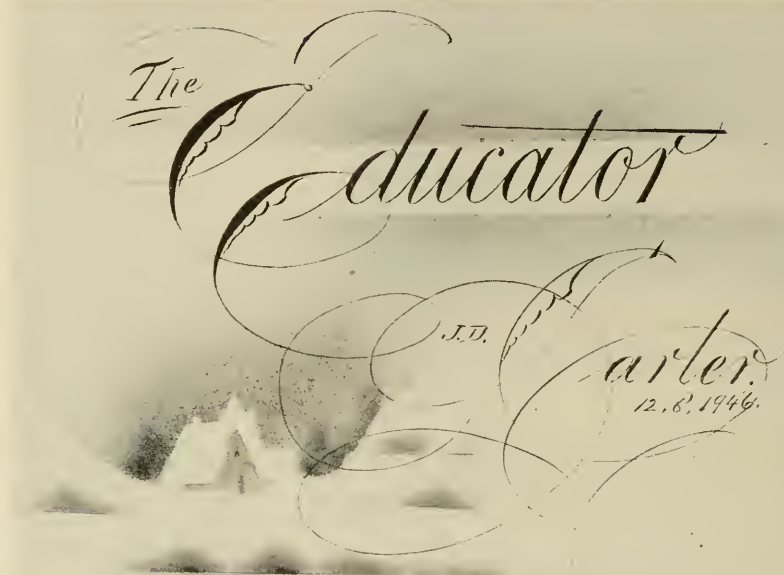
E. Austin Jones

H. L. Dwyer, of South Lancaster, Massachusetts, is leaving for the Philippines where he was located some years ago. He will be connected with the Philadelphia Union College at Manila, P. I.

George L. Dwyer
March 10, 1947
The Educator
Columbus
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We have a law in this country against cruelty to animals. It should be enforced.
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Yours truly,
E. Austin Jones
H. L. Dwyer, of South Lancaster, Massachusetts, is leaving for the Philippines where he was located some years ago. He will be connected with the Philadelphia Union College at Manila, P. I.

Lessons in Card Carving and Designs

By J. D. CARTER, Deerfield, Illinois



Very pleasing effects can be secured by combining pen work, splatter and knife carving. In the accompanying illustration we have a combination of ornamental, roundhand, splatter and pencil work.

Tack a piece of cardboard on your drawing board, then outline the scene, draw head and baselines for the script, panel and other straight lines using a T square.

Make a shield by cutting out the black part of the design. This shield is then laid on the cardboard and the black is sprayed on top of this shield. You can use an air gun for spraying or use a screen and a tooth brush. By rubbing the tooth brush back and forth quickly on the screen it will throw a fine mist or splatter. Dip the tooth brush in ordinary ink or any color desired.

When the protecting shield is removed from the cardboard you will find that it has prevented the spray or splatter from touching parts of the cardboard. These parts will be white.

After removing the shield, additional tones or shadows may be added such as in the trees along the house, the windows or along the edge of the stream.

The script was added last. Lettering can be used in place of script. You could also use your pocket knife in making the edge of the water and a few other strokes.

Many different designs can be produced, using colors of any description.

For delicate tones apply pencil dust or other chalk substances with a piece of cotton.

Your ideas and suggestions are always welcome.

EDWARD C. MILLS

Script Specialists for Engraving Purposes
P. O. Drawer 982 Rochester 3, N. Y.
The finest script obtainable for model illustrations for bookkeeping texts, business forms; works on correspondence, arithmetic, and for readers, spellers, etc.
By appointment only.



Write for my free book, "How to Become an Expert Penman," which shows what others have accomplished by taking my courses. Enclose 10c for one of my favorite pen points and your name with a beautiful flourished bird written on a card. Write today!

T. M. TEVIS Box 25-C Chillicothe, Mo.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to give sufficient description of each to enable our readers to determine its value.

AT HOME WITH ARTISTIC PENWORK. Book No. 1, BUSINESS WRITING, First Edition 1947, by Stephen A. Ziller, author. Published by The Tamblin School of Penmanship, Kansas City, Missouri. Cardboard cover, 64 pages.

This volume is devoted to business writing and is designed for self instruction and class use.

The author of this book is a skillful, young penman whom we had the pleasure of meeting in 1930 when he first came to The Zanerian College. He is hardworking, studios, and one of the leading pen artists.

The booklet is well illustrated with complete instructions. The copies were photo-lithographed, and are clear and snappy.



— THE —

Lord Baltimore Hotel

BALTIMORE AT HANOVER • BALTIMORE 3, MD.



Write for
our new
Free Book,

"How to Become a Good Penman"

- ☐ Enclose 10c for a Professional Pen Point and your name beautifully written.

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• HAS BEEN ADDED •

Here's a new series of five copyrighted books entitled **AT HOME WITH ARTISTIC PENWORK.**

- ☐ Book 1—Business Writing
64 pages—\$1.00 ppd.
- ☐ Book 2—Artistic Writing
(\$1.00—not available until July)
- ☐ Book 3—Card Writing
32 pages—\$1.00 ppd.
- ☐ Book 4—Engrossing Alphabets
32 pages—\$1.00 ppd.
- ☐ Book 5—Bird & Design Flourishing
32 pages—\$1.00 ppd.

All copies and instructions for the above are brand new—arranged in a modern manner. Order with confidence; if not entirely satisfied, return within 10 days for complete refund.

Check the squares, attach to your letter-head, enclose with remittance, and send to

Stephen A. Ziller, Author
**THE TAMBLYN STUDIO &
SCHOOL OF PENMANSHIP**
438 Ridge Building
Kansas City, Mo.

Gentlemen:

Post office money order enclosed for \$1.50 to renew my subscription for the Educator.

It is a real pleasure to read the many interesting articles and enjoy the beautiful and fascinating penmanship that each issue of the Educator contains.

Very sincerely yours,
W. C. Clarkson, L.L.D.
410 Baird Drive
Charleston 2, West Virginia
February 8, 1947

P. D. Montalbo, 2418 Pevie Street,
San Francisco, California, desires to
exchange specimens with other subscribers.

E. G. Thayer, R.F.D. No. 1, Adams,
Mass., desires to exchange specimens
and ideas with other subscribers.

The McGhee Studio

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FINE DIPLOMAS

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32 years' superior placement service.

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Greatest teacher shortage in Nation's history.
Enroll immediately for unequalled opportunities throughout West and Alaska.

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How to Prepare As a Penman

Excellent Opportunities Await You

1. *Attend* the Zanerian College of Penmanship at Columbus, Ohio and receive thorough personal training in all branches of penmanship, lettering, engrossing, and illuminating, at any time during the year. Approved by the United States Veterans bureau for the training of G. I. students.

A Summer School will be conducted for teachers and those desiring to spend their vacation improving themselves in pen work or teaching.

2. *Take work by correspondence* if you cannot come to the Zanerian College in person. The Zanerian College offers efficient correspondence courses. You will be surprised at the progress you can make by following a course at home under our careful supervision.
3. *Successful men* in every profession use books as their main source of information. You too can get books on pen work and improve yourself. We publish many books especially prepared to help you. Write for our supply catalog.
4. *Your training* or your library is not complete and up-to-date unless you keep your name on the subscription list of the Educator. We have a complete penmanship service. Write us.

The Zanerian College of Penmanship

612 N. Park Street

Columbus 8, Ohio

The Educator

Handwriting Engrossing Education

hi Jj Kk Ll Mm Nn Oo Pp Qq Rr



Manuscript Writing

Grade One

Print to Script Practice Book number one
 Print Letters Capital—small letters and figures for wall or blackboard
 Pencil Number two, large lead
 Paper Number two, pencil paper
 Charts Hand and Body Position Charts

Grade Two

Print to Script Practice Book number two
 Print Letters Capital—small letters and figures for wall or blackboard
 Pencil Number two, large lead
 Paper Number two, pencil paper
 Charts Hand and Body Position Charts
 Print to Script Teachers Manual, Grades 1 - 2

The Zaner-Bloser Co.

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Columbus 8, Ohio

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BALTIMORE HOSPITALITY?

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THE Lord Baltimore Hotel

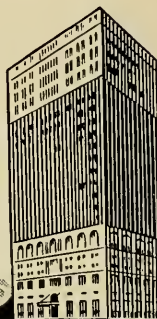
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 finest cuisine . . . 22 floors of gracious
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 tainment: (1) Penquin Room (2) Sky-Hy
 Room (3) Omar Cocktail Lounge (4)
 The Alcove (5) The New Coffee Shop

R. E. McEACHIN, Managing Director



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WANTED: Educators for 1922 to 1925
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220 North Main Street — Burlington, Iowa

SHORT CUT TO PLAIN WRITING

The book is typical of the title, a real "Short Cut to Plain Writing."

It is constructive rather than revolutionary, and reformative rather than reactionary. It is based upon the idea that it is better to improve the quality of the writing rather than change the style; that most writing is poor on the part of a few letters only and that it is better to improve the few poor ones rather than to change the good ones.

It is a book for busy adults rather than for children; neither is it intended for people who are "sot" in their theories, but rather for the growing, going, and ambitious, progressive people.

It's different, it's unconventional; it's stimulating; it's helpful; it's concrete in its suggestions.

The Zaner-Bloser Company

612 N. Park St. COLUMBUS 8, OHIO

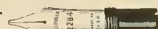
The right pen for the handwriting system you teach

Handwriting classes go smoother ... and students show more progress ... when Esterbrook Fountain Pens are used. An Esterbrook lets the teacher and student choose exactly the right point for the handwriting system being taught. From 33 different point styles you select the one point that suits your requirements exactly ... and fit it into the pen yourself.

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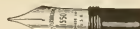
TO SELECT OR RENEW
... HERE'S ALL YOU DO



2284 Broad Stub



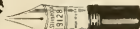
2668 General Writing



1550 Bookkeeping



1553 Shorthand



9128 Shorthand



2556 General Writing

Esterbrook

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Cooper Street, Camden, N. J.

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One dozen

Contains many pages of applied writing, such as business forms, paragraphs, letter writing—a most valuable lot of material for Business College penmanship students.

Manual 96 is the most widely used book of its kind on penmanship ever published in this country. Many persons do not hesitate to pronounce it the best work on business and social handwriting thus far issued. It is regarded by commercial schools as a standard text on rapid business writing.

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Red, Blue, Green, Black, Yellow, Variegated

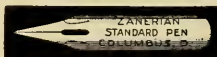
One penholder 10c

One dozen, postpaid 48c

One gross, postpaid \$5.76

ZANERIAN STANDARD PEN No. 4

We recommend the Zanerian Standard Pen for grammar grades, although it is also well adapted for use in high schools, junior high schools and commercial departments. The smooth point encourages freedom and ease in writing, two essentials in the foundation on which to build quality and speed. This pen is largely used and is giving the very best satisfaction.



One gross, postpaid, \$1.25 - - - $\frac{1}{4}$ gross, postpaid, 40c - - - One dozen, postpaid, 15c

Net Price, three gross or more, postpaid..... per gross 90c

PENMANSHIP PAPER No. 9

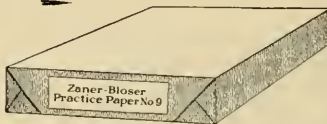
This pen and ink paper is three-eighths inch ruled with one red line heading.

Size $8 \times 10\frac{1}{2}$. 500 sheet pkg. Shipping weight 6 lbs. 1 pkg., 85c net, plus parcel post charges from your place to Columbus, Ohio.

Packed 5 or 10 pkgs. to carton.

1 to 9 packages, per package, 85c, net.

(The above price is F. O. B. Columbus, Ohio.)



No. 9 Paper. Net Price, 10 pkgs. or more, per package

75c

(The above prices are F. O. B. Mill, near Columbus.)

NEW PLASTIC CONTAINER NOW HOLDS ZANERIAN INK POWDER

School superintendents find the use of this ink powder the most economical way to supply their buildings with a good quality of inexpensive ink.

Now that this powder is furnished in plastic containers, it is easy to use. Place the contents in a quart of water and stir until dissolved. The ink is then ready to use.

If the ink is too dark, more water may be added; if it is too light, more powder may be added.

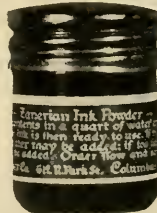
Maintenance men like the convenience of mixing only a quart at a time.

Colors—BLUE BLACK and RED

Prices—Powder for 1 quart. Net, postpaid.....30c

Powder for 6 or more quarts. Net, plus postage.....22 $\frac{1}{2}$ c each

Prices Subject to Change Without Notice



THE ZANER-BLOSER CO. COLUMBUS 8, OHIO

The Educator

America's Only Handwriting Magazine

Vol. 52

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Habit Forming

Pupils who deliberately write carelessly with the idea of confusing the teacher, thinking that by covering up they will receive a higher grade, are hurting themselves and making the teacher's task more difficult.

Many letters are made similar with only slight variations, so that one might fool the teacher as to ones lack of knowledge of spelling. The chances are most teachers will give a lower grade because of careless handwriting, which has caused her so much annoyance and waste of time.

The important thing which one is likely to overlook, is the fact that handwriting is a matter of habit. Therefore writing in a careless incorrect manner will form permanently incorrect habits of writing for which one will pay throughout his life.

Handwriting is the smallest and most skillful act all persons are required to do. Therefore, the importance of always guarding against incorrect habits and carelessness.

In 1870, Thompson & Bowlers, in their *Hand Book of Penmanship*, wrote, "We find the art of writing intimately connected with all the commercial and social relations of life. There is no trade, calling, vocation or profession of which it is not the mouth-piece". They further comment, "Writing is virtually ignored as a branch of study in a large majority of our common schools.

This is so, simply because good penmanship is not exacted as a qualification of our common school teachers—not even a knowledge of it's simplest principles".

P. R. Spencer, in the days when Spencerian writing was so popular, wrote, "The negligent manner in which this invaluable art is frequently taught, calls for more than a passing notice".

We could probably quote from famous educators of every genera-

tion, criticising the lack of interest, in handwriting. Today we hear complaints about poor handwriting from many sources; business men, parents, and school officials. A recent survey of school systems showed that most schools feel that they are doing a poor job of teaching handwriting.

A survey of schools teaching handwriting would show many school systems are getting as good or better results than were secured in the good old writing days of Spencer.

Something should be done to put handwriting in every grade school and at least in every commercial high school. It should have a regular time each day on the schedule for systematic study and practice, under qualified teachers.

Cooperation of all teachers is needed to secure uniform results and to maintain high standards.

The teacher in the fifteen minute handwriting class should teach the correct manner of writing. It is in the other classes during the remainder of the day that writing habits are permanently fixed.

Without proper cooperation of all teachers, results are certain to be unsatisfactorily. Parents can do much toward seeing that their children receive instruction in handwriting in school. Some help at home would be time well spent.

A TRIBUTE TO MOTHERS

Every second Sunday of May of every year is a day set aside by the United States of America as Mother's Day.

There is nothing more important in one's life than the mutual understanding of the true greatness of mother.

Mother is the pent-up river of life which empties into the human mind, the moulder and creator of thought that has changed the human race from barbarism to civilization.

This day is dedicated to mothers to show our love, devotion and appreciation that mother is the only gift that God could ever give us.

Ambrosio D. Bolo

THE EDUCATOR

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BUSINESS WRITING

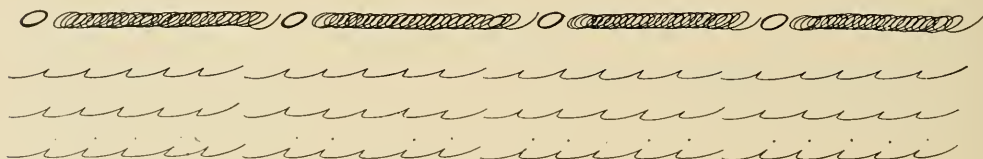
By THE EDUCATOR STAFF

Spontaneous writing should be the aim of every student. By thoroughly mastering the forms of each letter the student can give most of his attention to the thoughts he is expressing. Memorize the words in the sentences in these copies and write from memory. If you have forgotten how to form certain letters, they should be practiced individually so that you can make them well with little thought to their construction.

Where there are special changes in motion like on the shoulder of r, the finish of v, w, & b, the changes should be made without special thought; otherwise more drill should be given to these special individual spots or letters.



Have you formed the habit of pulling all downstrokes in the same direction or must you give special attention to slant. Unless slant is automatic you need special drill on slant. Check your position and draw slant guide lines and practice until slant is no special problem for you.



Uniform spacing is produced by a uniform swing of the hand. With a good swing one can close his eyes and write a uniformly spaced word. If you have difficulty with spacing it means you need more practice on movement, otherwise your writing cannot be spontaneous.

flying by fly filly fledge flightily sly
gripingly gradually gayly grudgingly
flabby flashily lazily flourishingly my
hay guiltlessly lovingly lowly lying
higgling happily haughtily hospitably

Review your position. Have your teacher check the position of your hand, arm and paper. Try to find any condition which may be retarding your progress. Watch other good writers. Perhaps you can get some good ideas or suggestions from them.

*I will do my very best on every page
that I write. I am bound to succeed.*

\$200.⁵⁰ Amsterdam, Feb. 4, '09.
 Received of H. W. Flickinger
 Two hundred & No. Dollars
 In full of account.
 G. C. Claybaugh.

Let us get each of our letters absolutely clear. Make them so they can't be misunderstood. It's no credit to anyone not to be able to write legibly.

The great sayings of one generation have to be repeated for the next. It is in this way that the world's wisdom has to be transmitted, the books have to be reprinted, the great music repeated, and the great pictures seen again and again. Charles Welch

When your lines show wobbles that's a sign to speed up. Use a free arm movement especially on capitals. The more arm movement you use the easier it will be for you to write page after page.

Mother was greatly surprised and very much pleased when she received the handsome plant you sent her yesterday. She wishes me to say that she thanks you with all her heart.

Very sincerely yours,
 Kenneth Easton

Each letter should rest on the base line. You can easily see if your letters are not all exactly on the base line.

Many men of many minds must dine.
 Nine innings determined the winner. Nin
 Benjamin's voluminous inimical summons
 Your communication of the ninth inst.
 Every element of expense is extreme. Eve
 Then he shot high to show them how.

The final strokes should be ended upward in an oval direction. Go through your writing and see how many of your ending strokes end at the same height as the top of small a.

\$500.⁰⁰ New York, Jan. 11, 1910.
 Four months after date I promise to
 pay to the order of W.P. Steinhäuser—
 Five hundred ^{and no} ~~no~~ Dollars.
 Value received, with interest, —————
 Laura Schulteis

Watch your margins. Keep the right margin the same as the left. Center the work on the page.

accommodation accommodation accommo
 accommodativeness accommodativeness
 accumulative accumulative accumulate
 administration administration admin
 commiseration commiseration commiser
 conscientiousness conscientiousness con

Do some study and practice each day. Find the letters or parts you are weakest on, then strengthen those parts.

Austin Annapolis Annapolis Auburn
 Boston Batavia Baltimore Beatrice
 Cincinnati Canton Cairo Corning C
 Denver Denmark Dixon Delaware
 Easton Evansville Emporia Euclid
 Fremont Fresno Fairmount Fort F

Where students make a mistake and make another letter over the first one the results look like careless writing. Learn to write without making so many mistakes, but where a mistake is made, and has to be corrected, it should be done in a neat way.

Geneva Glenwood Geneseo Genesee G
 Hannibal Huntington Hopkinsville H
 Irvington Irondequoit Imperial Imp
 Juniata Jamestown Janesville Jules
 Kittanning Kearney Kansas Knowles
 Louisiana Lancaster Lansing Lewis.

In examining hundreds of specimens we find one of the outstanding errors is the irregularity quality of line. Heavy, irregular lines spoil the specimen. Riding the pen on the downstroke making a heavy shade and a light line on the upstroke, makes writing unattractive. Writing with too coarse a pen looks heavy and massive.

"Work while yet it is called today.
 for tomorrow you may be hindered"

Quality of line should be uniform and neither too heavy nor too light. Avoid spotted places. Check up on your pen and ink. Perhaps a drop of water would make your ink flow freer without spoiling the color.

The Test of Handwriting Instruction

BEULAH P. BEALE, Baltimore, Md.

The effectiveness of handwriting instruction is measured by the ability of the pupils to think and to write at the same time. Adequate instruction in handwriting therefore must teach the individual to write legibly and with sufficient speed for general functional purposes both in school and outside school.

To enable more pupils to gain serviceable or functional handwriting a three-point program is required:

1. a plan to enable pupils to acquire a style of handwriting which is free of mechanical difficulties.
2. a means for helping pupils to reach an acceptable standard of performance.
3. suitable activities to enable pupils in after years to retain the facility which they have acquired.

It may be assumed that any plan to enable the child to acquire a style of handwriting that is free of mechanical difficulties, will place great stress upon the fundamentals such as letter forms, ability to move the pencil freely, hygienic position, muscular control, and readiness in handling materials. But over and beyond these elementary considerations is the need for spontaneity in the writing act at each grade level.

Obviously, spontaneity is impossible if the child is obliged to divide his attention between the thoughts he is expressing and the mechanics of writing. This need justifies the introduction of manuscript writing in the early grades. Its mechanical simplicity is within the range of ability of the young child and enables him to express his thoughts. Thus at the very beginning handwriting may become truly functional.

Pupils who have made the transition to cursive writing need the same degree of spontaneity as the beginners. But experience proves that the child cannot gain this spontaneity at this stage of learning without some attention to fundamental principles. We, in Baltimore, have found that

functional handwriting in script may be developed through the application of certain basic principles. These grew out of an analysis of errors in handwriting. The most conspicuous of these errors, and the most critical, were found to be faulty endings; incorrectly made under curves; mixed slant; failure to give letters in the A group proper slant; incorrect formation of the initial stroke of such letters as capital W and ten other capitals; incorrect endings on final h, m, and n; and failure to make the downstroke of small t and d correctly. From these seven major errors the following principles were derived:

There should be greater importance attached to penmanship when we realize that we still sign all official documents, checks, papers, descriptions.

Good Penmanship is about the most valuable accomplishment one takes from the schoolroom.

—McIntire

1. End strokes as spacers between words improve the legibility of handwriting more than any other single practice.
2. Ability to make the undercurve like that of the first stroke of small l improves the shape of many related letters and consequently the legibility of written paragraphs.
3. The letters which extend above the line show the same slant as those which extend below it. This is called the principle of parallel slants.
4. In making capital A, if the swing is leftward and not upward the slant of the letter is more likely to be correct. Once the principle is grasped it improves not only the capital A itself but also a group of related letters—small a, d, g, and q.

5. The shape of the beginning stroke of eleven capital letters is almost identical. It is shaped like a cane. The stroke consists of two parts, a loop and a downstroke. Both conform to the slant of the other letters. This is called the cane principle.
6. When small h, m, or n appears at the end of a word, there is a tendency to slur the last two strokes. Precision in making the last downstroke and the final upstroke helps to improve both poor letter form and spacing between words.
7. The small letters t and d constitute a special application of the l principle. Experience has shown that errors in making t and d are so common that the construction of these letters needs to be singled out for special emphasis.

Such stripping down of information concerning the mechanics of handwriting to bare essentials, when applied in teaching, saves much time of the pupil, facilitates his learning, and encourages permanency of learning. It arouses interest in detecting his own errors and creates a desire to learn how to avoid or correct them. It therefore gives meaning to his analysis and to the study of the principles.

The second phase of the three-point program is a method by which the pupil may reach an acceptable standard of performance.

The most important change from traditional to modern methods in handwriting is a greater emphasis on fluency; perhaps I should say a different emphasis. I do not mean speed gained at the expense of legibility. A pupil should not be pushed beyond his natural reactive rate, but stimulus and guidance should be applied to help him to approach the rate that is suitable for him. Observance of the worker at this period thus becomes more important than

observance of the work. The way the pupil takes the initiative determines the point of contact. Fluency in handwriting has been defined as the result of a succession of innumerable, quick and slow responses in a complex motor process. It can be acquired most easily and without loss of legibility through response to rhythm. It is rhythm which helps pupils to acquire ease in movement.

In the kindergarten we see how much more readily small children respond to fast music than they do to slow. Two experiments, one in coal heaving and one in chocolate covering, reported by F. H. Pear in his "Skills in Work and Play" show that when greater ease of movement was aimed for, increased output was obtained along with decrease in fatigue. At no time was any attempt made to increase the effort of the workers. In like manner handwriting done with a degree of speed excels in quality than that done with slower movement. One cannot appreciate the effectiveness of rhythm upon ease, rapidity, and quality of handwriting until he has experienced it.

Furthermore, at any age level fluency is the element which gives satisfaction to the learner. This in itself contributes toward permanent learning. Finally, since the only concrete and objective means for getting at pupils' essential thought processes is found in written expression, everything possible should be done to help him combine fluency with legibility from the outset.

Fluency and a working knowledge of letter forms together produce serviceable and legible handwriting. Legibility has come to mean more than well-made letter forms, perfect copy, or a pleasing appearing paper. It is a composite of a number of elements such as size, shape, spacing and slant. These elements suggest the specific criteria by which legibility may be measured. The application of these criteria in teaching supplemented by visual aids, such as alphabet cards, levels of achievement, goal cards, visual self-helps, signature cards and compendiums, accompanied by frequent practice in self-rating by means of standardized or informal handwriting scales help pupils to attain a degree of skill which will fit school needs and be acceptable for general use.

The third phase of an efficient handwriting program is a way to enable the pupil to retain in after years the facility he has already acquired.

Handwriting is a necessity throughout childhood and adulthood. Much school work rests heavily upon facility in writing. It is relatively easy to develop handwriting skills in a handwriting period. But the skills developed are valuable only so far as they transfer to writing in general. Hence, the need for all teachers giving regular attention to such matters as hygienic position of the pupils when writing, their efficient handling

A notebook carelessly written is certainly an example of poor training. Not only is this a reflection on the student but on the teacher.

of materials, and the quality of handwriting which they as teachers accept from their pupils. All teachers, no matter what subject they teach, should be familiar with the common criteria of legibility and fluency in writing.

It has been said that in education content comes first and technical things belong in the margin of consciousness, but skills cannot be pushed off into the margin of consciousness until they have been completely mastered.

What then can be done to facilitate transfer and to insure retention of writing skills?

The first essential is more general recognition that growing organisms are being educated. Therefore, occasional lapses in quality of writing are to be expected. Study of the child himself reveals that these lapses usually coincide with periods of accelerated muscular growth and neural development. Consequently, only release from tension at such times and guidance by sympathetic informed teachers can tide him over and prevent him from abandoning his handwriting standards for all time.

The most conspicuous example of this tendency is seen in the Junior High School. The pupil's spurt of physical growth, his new environment, the necessity of writing much more and much faster than formerly, all combine to break down his writing habits.

The second essential is general acceptance of the idea that handwriting is merely a tool of expression—a way of making thoughts known to others. It is no longer regarded as a means of discovering character or personality traits. Incidentally, it is surprising how such notions persist among adults, and influence the attitude of adolescents concerning the improvement of their own writing.

The third essential is a more intellectual approach to the study of handwriting. Many adults, including some teachers, will scoff at this idea. However, experience has shown that lasting handwriting skill which stays taught, includes content as well as practice. All too frequently handwriting has been thought of as something to practice and nothing to learn. Studies in psychology show that a more lasting competence in a skill is acquired if the learner has an appreciation of the meaning and the purpose of the skill to be attained. In handwriting it is the seven basic principles, the component parts of letter forms, the meaning of specific criteria and their use in measuring progress that provide this intellectual approach and compose the content of efficient handwriting instruction.

Such knowledge makes possible adequate provision for recognition of individual differences in writing, application of diagnostic methods and the means for rating one's own progress.

The fourth essential is a recognition of the basic importance of a sound methodology. Handwriting is in the same category as other motor skills, such as playing a musical instrument, typewriting and swimming. It cannot be learned by watching some one else perform or by being told how to do it. It is learned by doing. The learner needs to be shown. Wrong methods may be successful up to a certain point but

they will inevitably handicap the learner in acquiring the highest degree of facility of which he is capable. The psychology of teaching a skill is well known and should be applied particularly in the final step regarding practice.

Thus, functional handwriting is acquired by following a definite program—a program which gradually transforms the miscellany of writing knowledges and practices into a ready tool of expression. When handwriting becomes definite, transfer and retention cease to present a serious problem.

The program outlined is valuable not only as a means of developing functional handwriting but also as a basis for remedial instruction. It is especially valuable at high school level whose graduates enter employment where business men and others are constantly demanding that workers write legibly, fluently and acceptably.

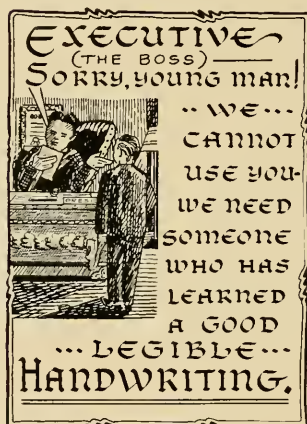
We demonstrated how this could be done in an experimental class at one of our high schools. Through the cooperation of the assistant superintendent of secondary education and the principal of the school a 12A commercial class was selected. The principal told the pupils that an opportunity to improve their handwriting was offered if they wished to accept it. These boys and girls had been seeking employment and had discovered that their handwriting was not good enough. Twenty-four pupils expressed willingness to meet the handwriting supervisor before school, for a half hour each morning for a month. Due to the war, secondary schools opened at 9:30 at the time.

At the first meeting, the pupils appeared surprised to find that there are only seven major errors that are likely to occur in handwriting. They were asked to write, "The Salute to the Flag." Then they were told to look at their writing and see if they had put endings on their words. Most of them had not. At this point they learned that the use of endings is the first step toward improvement in legibility. Each of the seven principles was presented in the same way. Each time the pupil wrote a paragraph he observed the application of the principle and its effect upon his writing.

This intellectual approach not only caused rapid improvement in legi-

bility and ease of writing but also had an effect upon the morale of the pupils promoting independence and self-reliance. Each lesson followed Morrison's method of pretest, teach, test the result, adapt procedure, test again. It consisted of:

1. Writing a familiar paragraph.
2. Measuring the quality of the handwriting.
3. Selecting the most conspicuous error.
4. Practicing exercises designed to remedy the error.
5. Rewriting the same familiar paragraph trying to eliminate the error while writing at reasonable speed.



6. Measuring the quality of the writing again.

In a few lessons, some pupils made sufficient improvement to be noted by their teachers, particularly the teacher of English. The pupils themselves became more discriminating and learned to correct many of their own errors. From the beginning to the end of the project, their handwriting scores on the Ayres Scale which originally ranged from 30 to 70, were raised to a minimum of 60 and a maximum of 95. This occurred in one month of daily practice.

The seven cardinal principles of handwriting instruction provide both content and a method for enabling the pupil to master the mechanics of writing as well as an effective means of remedial instruction.

You may like to know how we developed the principles. For a number of years we made a list of hand-

writing faults which appeared on papers collected from the elementary schools in the city. Careful study revealed that all the errors could be classified under seven headings. The discovery resulted in great simplification of content and saving of time. For example, the first principle reads: the use of end strokes as spacers between words improves the legibility of handwriting more than any single practice. Seven such principles are clearly and simply stated and arranged in the order in which they increase legibility. It is a self-corrective device for individualizing handwriting instruction that provides guidance in detecting and overcoming handwriting faults. Specific exercises are provided to overcome each type of defect. It directs progress on seven successive levels of improvement.

In the application, suggestions are given at each step concerning what to study and what to practice in order to advance.

Under "What to Study", reference is made to Goal Card I. On one side of the card is a graphic illustration of the principle. On the other side is a detailed explanation of it. Under "What to Practice" two types of exercises are referred to—Fluency Exercises and Remedial Exercises. As the name implies the primary purpose of the fluency exercises is to help the pupil to gain ease in movement. They are composed of basic strokes utilized in making the letters. The fluency exercises precede remedial exercises because the pupil needs free movement before he can learn the letter forms so that they will function. The directions for practice of remedial exercises in the manual are explicit. For example:

No. I. End Strokes

Read Goal Card I

Write each of the following letters on a line as many times as the figures indicate:

16 17 20 18 10
h y g b f

The numbers indicate the approximate number of letters to be written on a single line. These numbers help many pupils to acquire appropriate arrangement, correct size, and spacing for themselves.

The Pupil's Guide is used to encourage pupils of intermediate grades to rate their own progress in handwriting and also to enlist the co-

operation of all teachers in transfer and retention. The teacher writes the following cue words on the blackboard:

1. Tall
2. End
3. 1
4. lay

The pupil places the paper to be marked on the desk before him, and examines his writing by four criteria. Directed by the teacher he asks himself the following questions:

1. Are tall letters tall?
2. Are end strokes used as spacers?
3. Do tall letters slant like the letter l or the figure 1?
4. Are the slant strokes above the line parallel with the slant strokes below the line?

After each criterion is considered, the pupil places a check mark on the paper if the answer is affirmative. If he thinks his writing does not measure up, he uses an X instead. The four marks point out specific points of excellence or defect and indicate to both pupil and teacher the direction which remedial lessons should take.

The goal cards are seven in number. Each one gives an illustration of one of the seven principles. The other side gives a description of it. They are used jointly by teacher and pupil. In many schools one goal card is selected each week and posted by the handwriting representative of the school to remind all teachers of the particular school wide handwriting goal for the week.

The levels of achievement are made of handwriting samples of pupils in our own city. They are posted in each classroom and are used as a standard of comparison for written work.

Every pupil writes his name many times each day. The signature card is a device used to teach the pupil to sign his name legibly and rapidly. One side of the card shows the forms of the letters of the alphabet, and the numbers from zero to nine. On the reverse side of the card lines are drawn. The space between the lines measure three eighths of an inch, corresponding with the ruling of paper used in the intermediate grades.

At the beginning of each term a card is given to each child in the

intermediate grades. Before distributing them the teacher

1. writes the pupil's name in pencil on the second line
2. places the date at the end of the same line in small figures, thus 2-1-47
3. draws two vertical lines from the top to bottom on the card, one touching the first letter of the signature and the other touching the last letter.

Skill in using the handwriting principles which apply to one's signature has been found by teachers to transfer immediately to other handwriting tasks.

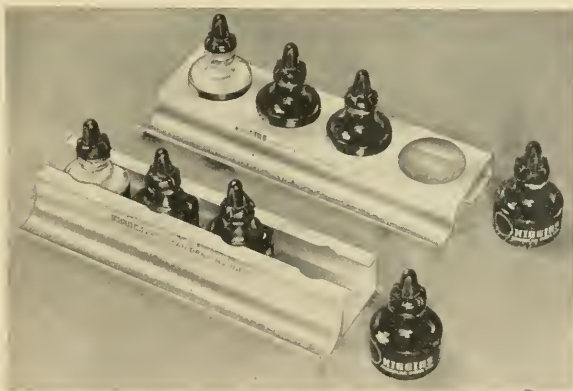
1. The teacher distributes the cards which have been prepared as above.
2. The pupil
 - a. Practices his signature on paper until it fits into a space equal to that between the vertical lines on the card
 - b. Grades the quality of his writing by using the Pupil's Guide, steps 1, 3, and 4
 - c. Repeats a and b if necessary

- d. Makes use of the signature practiced in heading papers everyday
- e. Writes his name on the card once each month
- f. Compares the length of the signature with the teacher's model
- g. Grades the quality of his writing
3. All entries on the card are made in pencil.

I shall repeat something which Dr. Isaiah Bowman, the eminent scientist, geographer, and president of the Johns Hopkins University, said to one of his graduating classes, "You cannot make an engineer in six weeks. In that time you can only teach a skill of a particular type. It remains for somebody to put the skills together, somebody with broad training, somebody who can see the whole picture."

That is the inspiration that an effective handwriting program should provide. Only the teachers "who can see the whole picture" are able to teach handwriting so that it stays taught.

HIGGINS BOTTLE TRAYS A NEW ITEM



Convenience for the millions of users of Higgins American Drawing Inks is the thought behind this tray. There are two types, an open and a closed tray. Higgins Ink Co., Inc. claim the open tray will be most popular with artists and in the school field and the closed tray preferred by draftsmen. Both trays hold four desk bottles of Higgins American Drawing Inks and are of satin finish heavy gauge aluminum. Small holes in the bottom of the trays permit them to be attached to slanting drawing boards. The bottles may be readily removed from the open tray for close up work. Bottles slide into a channel in the closed tray and are thus held securely, permitting the draftsman to extract the stopper with one hand. The trays will retail at \$1.00 each.

HIGGINS INK CO., INC.
271 Ninth St., Brooklyn 15, New York

Franklin County Writing Conferences

Recently conferences were held in various subjects in Franklin Co. One of these series of conferences included handwriting. As a result of these conferences much interest was aroused throughout the community in handwriting, and the handwriting program was given much more attention generally.

At the opening meeting the following question was discussed: "Should the beginning child be taught manuscript or cursive writing?" It was generally felt that manuscript was far superior in the first grade since it aids the child in learning to read, and it is much easier for the child to learn and for the teacher to teach.

The next question discussed was: "When shall we change from manuscript to cursive writing?" From the Encyclopedia of Educational Research—1941 the following statement was presented:

"The direct advantages claimed for manuscript writing are superior legibility, beauty and ease of learning. The indirect advantage is its favorable effect upon learning other subjects. Children who use manuscript writing learn to read more rapidly and are somewhat more accurate in spelling. It is also found that they can change rapidly from manuscript to cursive in the second or third grade."

The conference then proceeded to discuss the aims in manuscript and cursive writing.

Manuscript aims are:

1. Good letter formation
2. Even spacing
3. Learning of letter names
4. Correlation with reading
5. Neatness and legibility

Cursive aims are:

1. Strive for the slant
2. Good connection of letters
3. Good letter formation
4. Correct spacing after form
5. Speed with accuracy
6. Neatness and legibility

Another problem was raised and discussed: "When should we expect

the child to begin manuscript writing in the first grade and when should we change from chalk to pencil?"

After discussing the various problems it was decided to group their questions into one questionnaire and send it to each of the schools, asking the teachers to cooperate by answering the questionnaire and to send in their ideas on these pertinent problems. In this way all teachers were brought into the conference and were encouraged to take part in it.

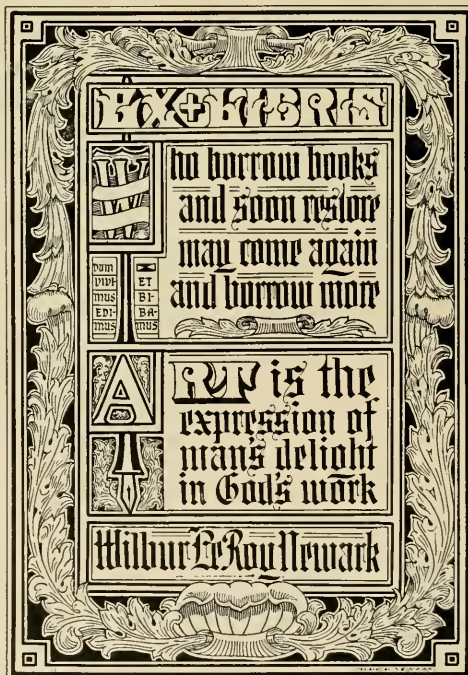
A second meeting date was set and all teachers were urged to attend

this second meeting. The first two meetings were devoted primarily to first and second grade handwriting.

The Educator thinks that the plan of holding conferences is a most excellent idea and one which should be carried out in all school systems each year.

A special committee was appointed to take charge of the conference and it is with pleasure that we notice one of our former students, Miss Iftnr, 4949 Grove City Road, Grove City, Ohio.

Book Plate



Designed and executed by W. LeROY NEWMARK,
of the Zaner-Bloser Engraving Studio.

Subscriber's Scrap Book



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4. W. L. Newark, Zaner-Bloser Studio, Columbus, Ohio

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8. F. O. Anderson, 216 Marquette Ave., Minneapolis, Minn.

The Zanerian
612 N. Park St.
Columbus, O.

Ornamental Penmanship

BY



J. H. Heath

This month the alphabet is presented including words. You will find the study of these words very beneficial. Make the capitals with a bold dashing movement and the small letters with more of a restricted, careful movement. The large flourishes and capitals are made with arm movement while in the small letters a combination of finger and arm movement can be used.

Americans

Beauty

Conneaut

Netroit

Emerson

Farmington

Guidance

Hanover

Inning

January

Kentucky

Lamont

Manager

Newport

Opportunity

Penmanship Quincy

Received

We suggest that you write the entire lesson from A to Z first, then work on each individual word separately. Give most practice to the words which you cannot make so well.

In previous lessons you have studied each letter in detail, therefore, in this lesson strive for some of the big things, a few we might list as:

1. Uniform thickness of shades on capitals.
2. Uniform size of flourishes.
3. All flourishes oval shaped.
4. Uniform size of capitals.
5. Uniform slant.
6. Uniform spacing.
7. Light hair lines.
8. Neat arrangement and margins.

A light touch is one of the main qualities that makes ornamental writing beautiful. There should be great contrast between light lines and shades.

To get a light touch requires skill, and skill is something that must be acquired through practice. The more careful practice you do the more skill you acquire and the easier ornamental penmanship becomes.

Writing such as in these copies represents years of study and practice. So don't get too discouraged if at first you experience difficulties.



Eastern Commercial Teachers Association

At the concluding business session of the Eastern Commercial Teachers Association Convention at the Statler Hotel, Boston, on Saturday, April 6, Mr. Walter E. Leidner, head of the Commercial Department, Roxbury Memorial High School (Boys), Boston, Massachusetts, was elected President for the year 1947-48.

Mr. Leidner is a graduate of Boston University with a B.B.A. degree and of Harvard University with an Ed. M. degree. He is a past president of the New England High School Commercial Teachers Association and a lecturer at Boston University Department of Commercial Education.

The next annual Convention will be held in Philadelphia, at the Benjamin Franklin Hotel, March 24-27, 1948.

The newly elected Vice President is Mrs. Catherine B. Dwyer, a graduate of the New York University, who is now Supervisor of Business Subjects, Vocational High School Division, New York City. Mrs. Dwyer is also serving as President of the Commercial Education Association of New York City and Vicinity.

Dr. Helen Reynolds, Associate Professor of Education, New York University, was elected a member of the Board of Directors to represent collegiate institutions with business training departments.

Mr. Clark F. Murdough, president of the Edgewood School, Providence, Rhode Island, was elected a member of the Board of Directors to represent private business schools.

Mr. E. S. Donoho, president of the

Strayer-Bryant & Stratton College, Baltimore, Maryland, retiring President of the Association, will be a member of the Board of Directors for the coming year.

The Convention just concluded marked the Fiftieth Anniversary of the E.C.T.A. and was designated as the Golden Jubilee. Approximately twenty-eight hundred commercial teachers and administrators were enrolled as members. These educators represented commercial education in thirteen Eastern states and the District of Columbia, including commercial high schools, private business schools, and colleges and universities with commercial departments.

Submitted by: E. G. Purvis, Strayer College, Washington 5, D. C., as Pre-Convention Publicity Chairman

Prominent Educator Passed Away

Harry E. Barnes, Chairman of the Barnes School of Commerce, Denver, Colorado, died March 19, 1947, in his home, 148 South Grant St., Denver. He was 70 years of age.

Mr. Barnes was president of the Grace Community Church Board of Trustees, and superintendent of the Sunday School for 28 years. Funeral services were held in Grace Church.

Born in Tallmadge, Ohio, Mr. Barnes attended Buchtel College, now Akron University, Akron, Ohio. He taught in Ohio public schools for two years and was head of the commercial department of Waynesburg College in Pennsylvania for two years before coming to Denver in 1904.

Mr. Barnes served as secretary of the Barnes School of Commerce for 17 years, until 1921, when he was made president. He was actively engaged in the school business until last December.

An active leader in religious education, Mr. Barnes served as president of the Colorado Council of Religious Education from 1927 until 1930 and again from 1935 to 1936. He also served as president of both



H. E. Barnes

the Colorado and Denver councils in 1933.

A charter member of the Denver Rotary Club, Mr. Barnes was one of seven men who informally organized the club on Oct. 14, 1911. He was the last survivor of these seven men and was the oldest Rotarian in point of service in Colorado.

Mr. Barnes was a director of the National Council of Business Schools, which consists of 600 private Business Schools, throughout the country. He also was formerly a board member of the National Association of

Accredited Commercial Schools and a member of the Colorado Schoolmaster's Club.

Surviving are his wife, Helen; three children, Mrs. Helen Peters, Claire V. and Richard Barnes, and a brother, Raymond P. Barnes, all of Denver; Mrs. Mary Mantle of Akron, Ohio, and three grandchildren, Mrs. Grant R. Tibbs and Shirley and Ronald Peters.

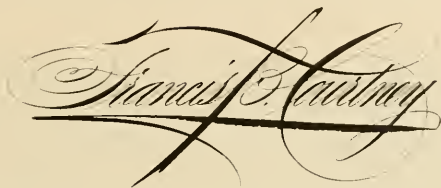
Mr. H. T. Barnes was elected president to fill the vacancy created by the death of Mr. H. E. Barnes. Mr. Barnes is a graduate of the Business Administration Department, University of Colorado.

Norman Tower

A. F. McIsaac, the penman of 128 Granville St., Halifax, N. S., is now doing private investigating and handwriting expert work. Mr. McIsaac has had considerable experience in police work. Perhaps no other policeman in the country has had any more skill in handwriting than Mr. McIsaac.

Supplementary Ornamental Copies

BY



Courtney has been called, "The Wizard of the Pen", a title he well deserved and maintained. His work today at 82 still contains that charm and grace so much admired by thousands for the past half a century. Just the other day we saw specimens, written in response to birthday greetings, which are worthy of space in any penman's scrap book.

By studying his copies you will find many qualities of beauty you may have overlooked. Notice the even distribution of shades. These spaces will stand measuring. The balance of each signature is carefully maintained. Study the uniformity of flourishes. He has secured even distribution of lines and see how skillfully the ovals are made. With all the accurate qualities he has secured a dash and boldness found in the writing of very few penmen.

We urge you to study and imitate these signatures, and once again we say, "Hats off to F. B., The Wizard of the Pen."



Write Your Name Right. For \$1 I will send you 12 different studies of your signature. Original combinations you never dreamed possible. A specimen for your scrap book will be included.



Supervisor of Handwriting
Duluth Business University
Duluth 2, Minnesota.

EDWARD C. MILLS

Script Specialists for Engraving Purposes
P. O. Drawer 982 Rochester 3, N. Y.

The finest script obtainable for model illustrations for bookkeeping texts, business forms; works on correspondence, arithmetic, and for readers, spellers, etc. By appointment only.

ENGROSSER WANTED

Excellent opportunity for advancement for young man with some experience.

Write to Box 653, c/o The Educator, Columbus, Ohio.

HUFF

TEACHERS AGENCY
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ALASKA, HAWAII AND THE WEST

Greatest teacher shortage in Nation's history. Enroll immediately for unequalled opportunities throughout West and Alaska.

FREE LIFE MEMBERSHIP.

Print to Script

MABEL ANDERSON

The Faithful, Underpaid Teachers

A lot is being said today but little is being done about our teachers' pay situation. Some states are passing laws to grant slight additional aid to teachers, but too many law makers think that teachers should still work for \$30.00 and board.

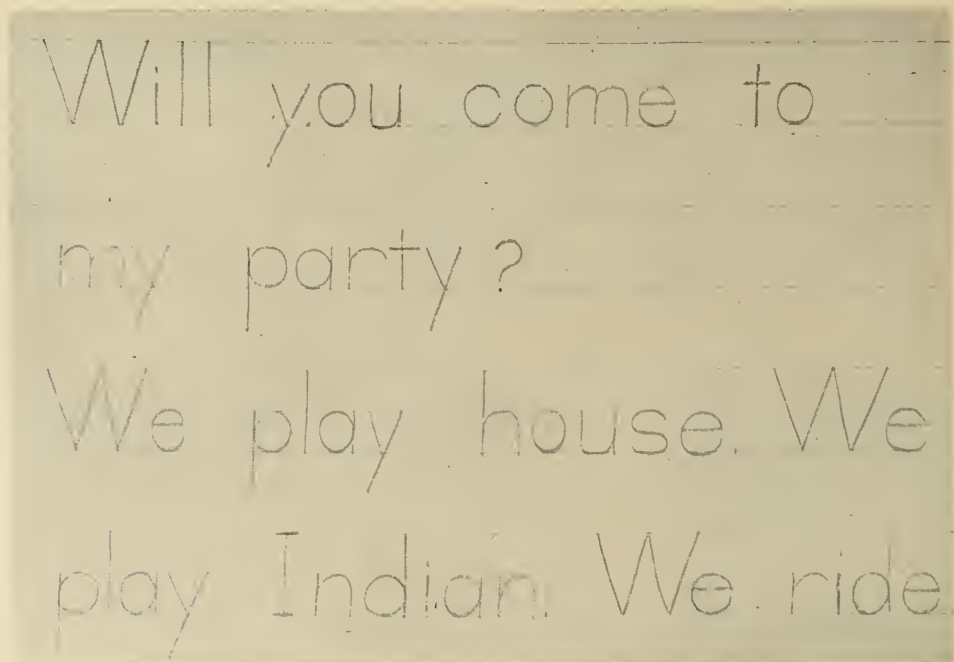
In our position we see work which hundreds of teachers are doing for which they never expect to receive financial aid. Teachers check over

students work and plan lessons until late in the evening. After these tasks, which must be done daily, are completed, many teachers do additional work to improve themselves, so that they can do a still better job of teaching.

We have in our files the names of thousands of teachers who have taken correspondence instruction in handwriting and manuscript. The accompanying reproduction is of a page sent in by Mrs. Florence Cook,

Box 761, Covington, Ky. It is part of a lesson on manuscript. She is a school teacher who is deeply enough interested in her boys and girls to spend hours of study and practice. She is doing an excellent job at manuscript. We congratulate her and the many other teachers who are doing a fine job of teaching and will continue to do so regardless of salaries received.

We hope they receive proper compensation for their efforts.



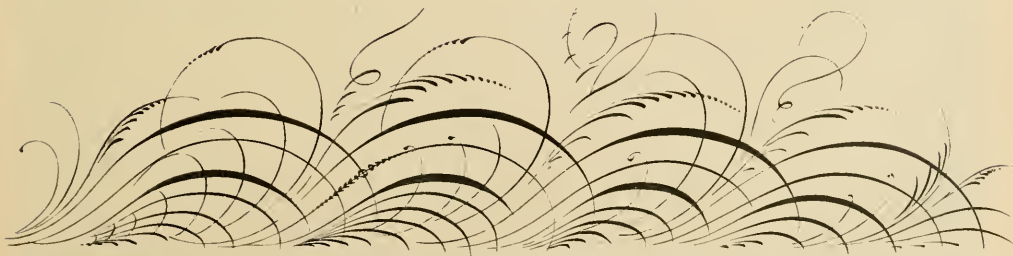
A New Series of Flourishes

SNOW BIRD No. 6

By F. B. COURTNEY, 12365 Cherrylawn Avenue, Detroit, Michigan



Let us all send our good friend F. B. COURTNEY a card expressing our appreciation of the splendid work he has done in this series of flourishes.



Here's a line in flourishing by W. E. DENNIS. What a beautiful, charming specimen this is. This is due to the dashy strokes, the contrast between light lines and shades, and the general design and parallel effects secured. Turn the paper so that the thick part of the shade points away from the body. The paper is turned to accommodate each stroke. This is modern.

A Lesson In Engrossing

Resolution was prepared by W. B. STRICKLAND, Philadelphia, Pa.

Most jobs are done very similar to this one in design. It is simple yet contains enough ornament in the way of initial letters to put it in a good price field. Most customers do not want to pay as much as should be demanded for elaborate borders and scroll work.

Very attractive pieces can be produced by using uniform lettering for the body and a few illuminated initials.

Select a sheet of good paper or

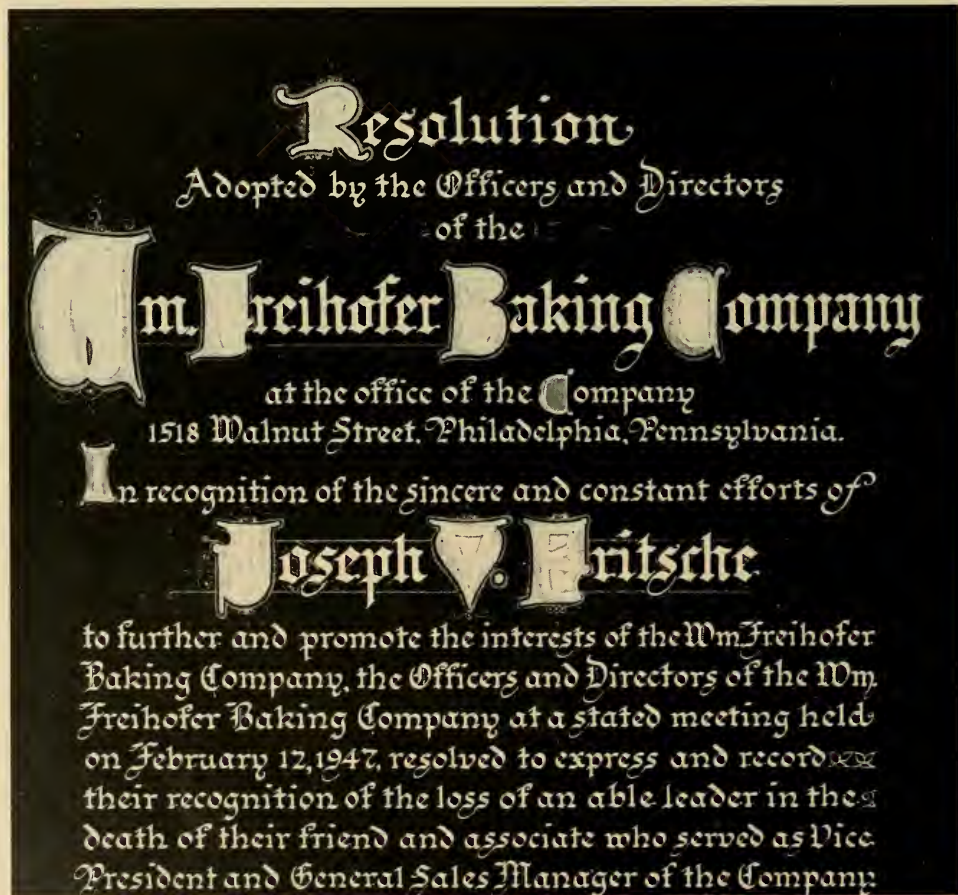
cardboard 10 x 14. Tack it on a drawing board. Do not run the thumb tacks through the paper. Scotch tape can be used in place of tacks. With a T Square, rule a $1\frac{3}{4}$ inch margin at the top and bottom and sides.

Use a very sharp pencil for ruling lines. Try a 4H pencil with the lead sharpened back $\frac{1}{2}$ inch and sharpened like a needle. Use sandpaper often to keep the point sharp. Do not press hard on the pencil if you

would avoid heavy indentations on the paper which cannot be erased.

After ruling head and base lines accurately, lightly indicate the letters or words using a single light line stroke. Proof read the pencil work for spelling. Changes in arrangement or spacing should be done in the pencil stage of the work.

Suggest the forms of the initial letters, but you may save time if you do not spend too much time on details of the initial letters until the



Resolved That the Board of Directors of the Wm. Frehofer Baking Company spread upon the minutes of their meeting a record recognizing his distinguished service to the Company as Vice President and General Sales Manager, which office he filled with untiring diligence and constant effort to promote and protect the interests of the Officers, Stockholders and the Personnel of the Organization - and that this office was pursued at all times with diligence and deliberation.

Resolved That this expression of appreciation be forwarded to his widow, and to his family.

Russ Miller
Chairman of the Board

small freehand lettering has been done. Watch the right margin. By carefully planning your pencil layout you should not have too much trouble with margins.

The face of most of the initial letters can be made in gold or color. Use whatever material is available. Keep the ornament outside the letters light in color and thin in line. The object is to grade out the letters or soften them. You will notice that some of the letters have a plain outline while others are more fancy. Notice how the headings are tied together.

Make your small lettering near an eighth of an inch high. Headings are made large in proportion to their importance.

On the initial letters or where any

wash or colors go over your ink lines, it is necessary to use waterproof India ink.

The rounding Engrossers Text is very serviceable for the body or resolutions. It requires little retouching and is quickly done. Round letters patterned after the Romans are more easily read and easier made than square shaped letters similar to the Old English.

The Old English letters in the heading should be retouched. The straight lines can be ruled up using a ruler and stiff fine pointed pen. Use a fine pen to point up the corners and square up the ends.

Study general arrangement as well as the details of each letter. After completing a job examine it carefully to discover your weak spots so that

improvement may be made on the next job. Be your own severest critic. Also weigh carefully any comments others may make regarding your work. Some good suggestions are often received that way.

**SPECIAL—2 Desk Bottles
Meub's Professional Black Ink**

Sent Postpaid \$1.00

The ink which produces rich black shades and fine hair-lines.

**ALBERT P. MEUB
Expert Penman**

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Pasadena 4, California

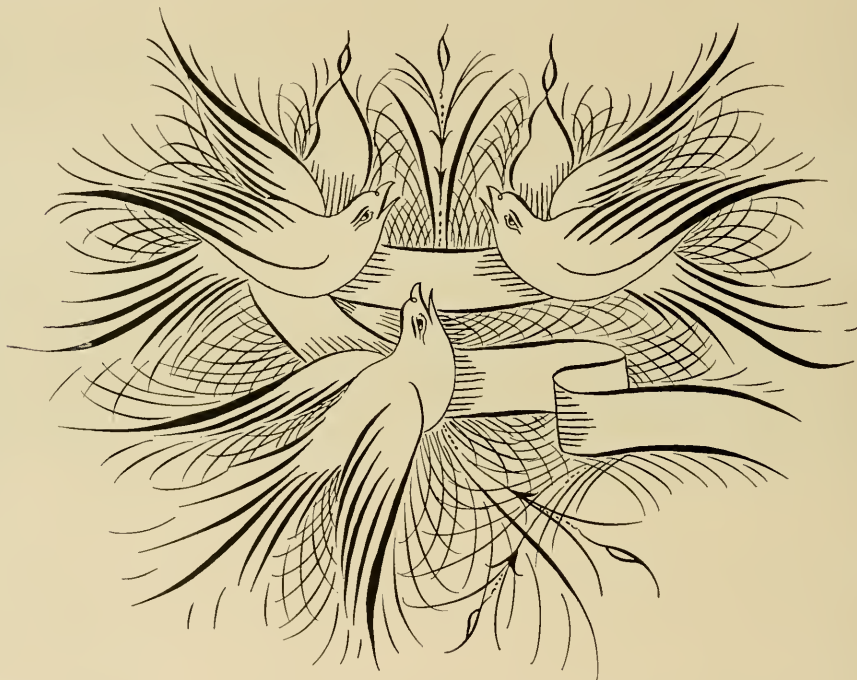
Also can supply pensmen with
Genuine Gillett Shading Pens—
The original No. 1's and No. 604, E.F.'s

Pen Flourishing

By T. M. TEVIS, Chillicothe, Mo.

LESSON NO. 8

Sketch this design off in pencil first. Make the bird's head on the right by having its bill pointing toward your body and then make the bird on the left by having the bill pointing away from the body. Then turn your paper around in the opposite direction and finish the bird on the right. Then make the bird underneath by having its head pointing away from your body and pulling the strokes toward you at all times. Then the streamers are added, and last add the strokes that form the background.



*Mr. E. A. Tupper Principal
Janerian College of
Penmanship*

The McGhee Studio

Makers and designers of

FINE DIPLOMAS

Estimates furnished

143 East State Street
Trenton, N. J.

Pencil Writing

Marie Grieco
Sixth Grade

Language
January 16-19

You and Your Engine

Your body is like an engine. It must have fuel. The fuel that your body needs is food. You cannot run, play and work well unless you eat the right kind of food such as foods that have iron, vitamins, protein, calories and calcium in them. The foods that you eat repair the worn-out parts, too. You must eat candy only after meals. You must get plenty of sunshine to make you strong and healthy. You have an engine that is finer than the finest railroad engine ever built.

Written by MARIE GRIECO, a student of W. H. Morgan, Avondale, West Virginia.

Perhaps teachers do not give enough attention to pencil writing. It is with the pencil, probably more than with pen and ink, that students become careless. Careless writing will tear down good habits developed in the regular writing class.

Penmanship Headquarters



You have all heard of the Zanerian and have seen the masterful work of the famous penmen who have received their start in that institution. Many of you who attended will recall back in the good old days when Zaner would bring a piece of pen work into the school and how you would gather around and examine it and express your delight or perhaps in your inexperienced way offer a criticism or two.

That custom still prevails today. Recently Mr. Newark of the Zaner-Bloser Studio expressed in a cartoon his impression of one of these penmanship feasts.

The boys were pleased with the way there were grouped around the table but why must the teacher always be portrayed as a stiff, awkward nincompoop?

The Editor

SPECIMEN RECEIVED LIST

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engrossing, drawings, etc. Fine work has been received from the following:

S. W. McKinney
Wynnewood, Oklahoma

E. G. Thayer
R. F. D. No. 1
Adams, Mass.

Miss F. C. Kendall
11 Somerset Avenue
Beverly, Mass.

J. A. L. Vezina
81 D'Acquillon St.
Quebec, Canada

J. R. Brunet
Winnipeg, Man. Canada

F. L. Tower
601 W. Pleasant St.
Hampton, N. J.

E. Benguira
Campanario 63
Habana, Cuba

Ambrosio D. Bolo
Calif. Golf Club of San Francisco
Rt. 1, Box 296
Colma, Calif.

G. B. Murphy
Rt. 3,
Fayetteville, N. C.

Gaston A. Monton
Orange, Texas

Charles Mouser
Wapella, Illinois

P. A. Jenkins
Albuquerque, New Mexico

R. R. Pilling
4703 W. Deming Place
Chicago, Ill.

My Boy's Prayer

*Dear God, before I go to sleep,
 I want to thank You for my keep;
 For watching o'er me through this day,
 For health and fun while at my play.
 I thank You for my Mother and Dad,
 Help me never to make them sad.
 Now, bless my relatives so dear,
 And keep them well and free from fear.
 And as I grow, help me to see
 That You, dear God, are all to me.
 Amen*

In composing the above, Mr. and Mrs. Charles Rogers of Columbus, Ohio were thinking of their 4 year old son, David. —To start him right,—to lead him in the paths of righteousness,—to help him to understand the relationship between God and man.

In our fine country this is often the case where many parents guide their children in this or a similar manner.—This is America with Our Four Freedoms and independent, self-reliant people who believe in God.
 —THE JANITOR.

BOOK REVIEW

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to give sufficient description of each to enable our readers to determine its value.

EXPLORATION, Book II in ADVENTURES IN READING, by Dorothy N. Knolle, Reading Specialist, El Paso, Texas. Grade 8. 576 pages. Illustrated in two colors.

Published by THE JOHN C. WINSTON COMPANY, Phila. 7, Pa.

This second developmental reader in a series of three for junior high schools is written specifically for eighth graders to help them find real adventures in reading. The first book entitled DISCOVERY aids the pupils in discovering reading; EXPLORATION leads them to explore reading; the third book, TREASURES, finally develops the valuable feature of treasuring reading.

The basis of the choice of the stories, poems, plays and articles in EXPLORATION was determined by boys and girls themselves, who made astonishingly high-quality selections. Every bit of the fictional and informational material is worthwhile and of true literary caliber. The content is, of course, stimulating because it is based upon natural eighth grade interests — sports, heroes, people in foreign

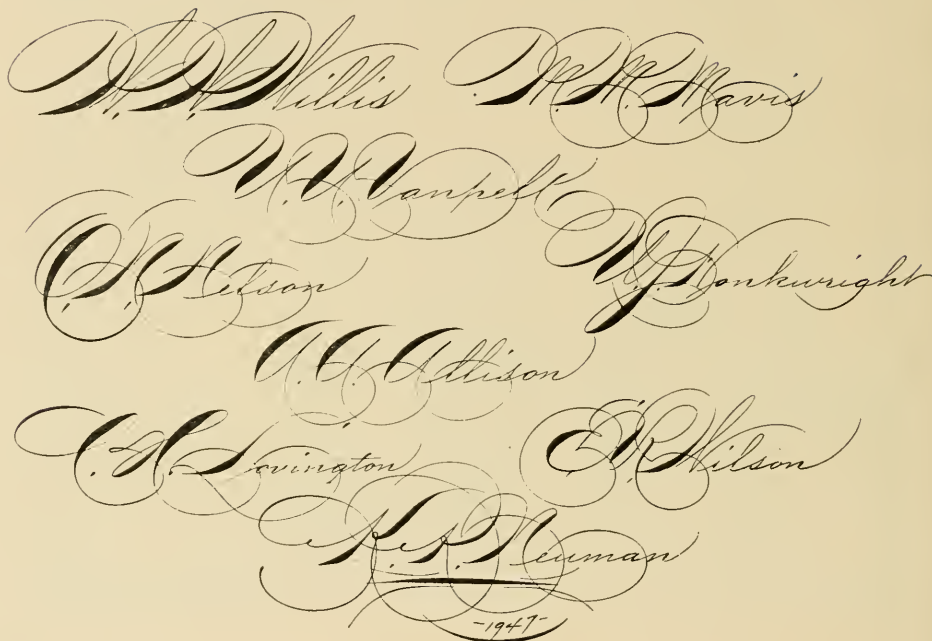
lands, human and animal relationships, humor, meaning of freedom in the world today.

EXPLORATION maintains the reading skills begun in DISCOVERY and introduces new skills. Unit arrangement provides motivation. An entire basic reading program is maintained throughout the entire year. Comprehension and speed come with each chapter. Reading power and enjoyment of reading steadily increase. Reading is demonstrated as a type of thinking that may be applied to all situations.

As to the format, EXPLORATION is an adult-looking book which pleases eighth graders in their very serious realization of approaching maturity. All the qualities of durability and of beauty for which any WINSTON book is famous are present plus touches of individuality which mark this book EXPLORATION. Illustrations are plentiful, attractive and linked with the text.

Signatures

By J. E. LESTER of Wapella, Illinois



PRESENTING THE LETTER SMALL, "p" TO FIRST GRADE

(See the following page.)

Materials:

Regulation first grade pencils, regulation paper with light and dark line.

Approach:

One day while reading a story about, "Alice and her little brown puppy," the children decided they would like to write the story during their next writing lesson. This met with my approval, because they had been having trouble with the letter, "p", for some time.

Presentation:

In the presentation of the letter, I

asked if some one could make up a story which would help us to remember just how to write the letter "p". One of my boys whom I had named my thinker said we could pretend that the lines were floors in a department store. The straight line on the p could be the elevator and the oval the place where the people ride. We proceeded to call the dark line the main floor, the light lines on either side the floors where the elevator always started and stopped. The story went like this, "We start on the light line floor, go down to dark line floor and on down to the next light line floor where we always

stop. Next we go up and carefully build the cage where the people ride, in building this cage we must be sure to close it up tightly so no one can fall out and get hurt."

This story was repeated each time we practiced the letter during the practice period.

The results have been amazing, since then each time we have had an occasion to write the letter, I find they know where to start and where to stop.

Rose Maher
First Grade Teacher
Garfield School
Kearny, N. J.

Lucille Ann Schiavo

pppp pppp pppp pppp
pppp pppp pppp pppp

pppp pppp pppp pppp pppp
pppp pppp pppp pppp pppp
pppp pppp pppp pppp pppp

Little Brown Puppy

Alice had a puppy.
She played with him.



Beverly Duncan
First Grade Kearny N.J.

Modern Practical Engrossing

✧ ✧ Whereas, ✧ ✧

Reverend Robert E. Nolan

✧ ✧ ✧ ✧ has been the Assistant Pastor of the ✧ ✧ ✧ ✧

Church of Saint **M**ichael

Bay Ridge, Brooklyn, New York, for nineteen years, and ✧ ✧

Whereas, he has endeared himself during that period of time, to the parishoners by reason of his genial personality, his sterling character, and his priestly zeal, and

Whereas, our Most Reverend Bishop Thomas E. Molloy, D.D., has now promoted him to another field of sacerdotal endeavor, therefore be it ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧

Resolved, that this testimonial be presented to him as a token of the esteem and affection of the Pastor, the Priests, the Religious, and the people of Saint Michael's Parish. ✧

A very fine example of engrossing by E. J. CARROLL, of 411 Fifty-first Street, Brooklyn, New York, who has recently returned from the Service and is now in the Engrossing business. He has turned out high class engrossing and is speedy.



Write for
our new
Free Book,

"How to Become a Good Penman"

☐ Enclose 10c for a Professional Pen Point and your name beautifully written.

• SOMETHING •
— NEW —

• HAS BEEN ADDED •
Here's a new series of five copy-righted books entitled AT HOME WITH ARTISTIC PENWORK.

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64 pages—\$1.00 ppd.
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(\$1.00—not available until July)
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32 pages—\$1.00 ppd.
- ☐ Book 4—Engrossing Alphabets
32 pages—\$1.00 ppd.
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All copies and instructions for the above are brand new—arranged in a modern manner. Order with confidence; if not entirely satisfied, return within 10 days for complete refund.

Check the squares, attach to your letter-head, enclose with remittance, and send to

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The opportunity is offered all who wish to acquire MASTERY OF CONTROL in handwriting with the least effort and little expense. The finest qualities are:

1. "STRAHM 'SPECIAL'" Compound, Models
 2. "STRAHM" Compound, Standard Models
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- All handmade designed for beginners of hand-writing and professional penmen. Prices right. Send for FREE circulars.

Address: F. L. TOWER, 601 W. Pleasant St.,
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Send me your order, 40c a dozen, postpaid
AGENTS WANTED
A. W. COOPER
R. D. 1, Blagoes, New Jersey

Concerning Mr. Groundhog

Columbus, Ohio
March 1, 1947

Mr. Bre's Groundhog
Groundhog Hollow
R. F. D., Ohio

Dear Bre's Groundhog:

In the February issue of the Educator I took the liberty of stating, in rhyme, that you hibernated for six months. Is this true or false?

Yours,
W. L. Newark

R. F. D., Ohio
March 6, 1947.

Mr. W. L. Newark
To The Educator
Zaner-Bloser Co.
612 North Park St.
Columbus 8, Ohio

Dear Mr. Newark

Six months or six weeks,
What does it matter?

A statement from me
Will quiet this chatter?

The whole groundhog story
Is only a hoax ---

So six weeks or six months,
What matters it, folks?

Truthfully yours,
Bre's Groundhog

P.S. Why don't you take a course
in handwriting at the Zanerian?

How to Prepare As a Penman

Excellent Opportunities Await You

1. *Attend* the Zanerian College of Penmanship at Columbus, Ohio and receive thorough personal training in all branches of penmanship, lettering, engrossing, and illuminating, at any time during the year. Approved by the United States Veterans bureau for the training of G. I. students.

SUMMER SCHOOL

A Summer School will be conducted for teachers and those desiring to spend their vacation improving themselves in pen work or teaching.

2. *Take work by correspondence* if you cannot come to the Zanerian College in person. The Zanerian College offers efficient correspondence courses. You will be surprised at the progress you can make by following a course at home under our careful supervision.
3. *Successful men* in every profession use books as their main source of information. You too can get books on pen work and improve yourself. We publish many books especially prepared to help you. Write for our supply catalog.
4. *Your training* or your library is not complete and up-to-date unless you keep your name on the subscription list of the Educator. We have a complete penmanship service. Write us.

The Zanerian College of Penmanship

612 N. Park Street

Columbus 8, Ohio

The Educator



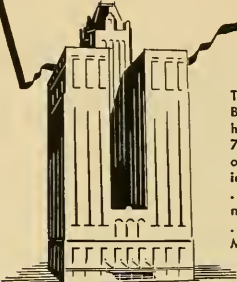
"Rocky Neck" Avenue, Rocky Neck, E. Gloucester, Mass., J. Bradford Hague



Zaner & Bloser Company
Columbus, Ohio

Question: Why does everyone praise
BALTIMORE HOSPITALITY?

Answer: Because, for more than 200 years,
Baltimoreans have been making a real
effort to live up to the gracious
reputation established by
the Cavaliers.



The Lord Baltimore Hotel,
Baltimore's largest, always
has upheld this tradition.
700 comfortable rooms . . .
all the facilities and serv-
ices that travelers expect
. . . and a genuine willing-
ness to please each guest
. . . have made it "Host to
Most Who Visit Baltimore."

-----THE-----

Lord Baltimore Hotel

BALTIMORE AT HANOVER • BALTIMORE 3, MO.

Silver Ink

A brilliant and free flowing silver ink for
Ornamental Penmanship, Roundhand, Let-
tering, Card Writing, Engrossing, etc.

A limited supply available. Get your order
in promptly.

1/2 oz. bottle, postpaid 25c

Write for catalog or information on supplies
desired.

The Zaner-Bloser Co.

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Write for
our new
Free Book,

"How to Become a Good Penman"

☐ Enclose 10c for a Professional
Pen Point and your name
beautifully written.

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for complete refund.

Check the squares, attach to your letter-
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Trenton, N. J.

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The ink which produces rich black shades
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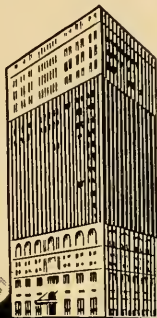
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Pasadena 7, California

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Ideally located...superb service...
finest cuisine...22 floors of gracious
living. Five rooms for food and enter-
tainment: (1) Penquin Room (2) Sky-Hy
Room (3) Omar Cocktail Lounge (4)
The Alcove (5) The New Coffee Shop
R. E. McEachin, Managing Director



**Hotel
CONTINENTAL**

ELEVENTH AT BALTIMORE

DIRECTION - SOUTHWEST HOTELS INCORPORATED - H. G. MANNING, FOUNDER

33 aids to teaching better handwriting

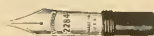
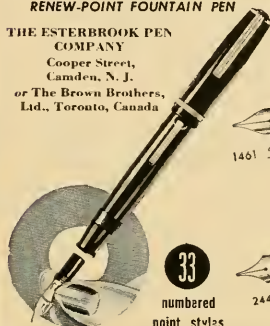
In the Esterbrook Fountain Pen you have your choice of not one or two, but of thirty-three different point styles. It's the *one* pen that allows you to select exactly the right point for the handwriting system you teach. Practical and priced right for student use. Esterbrook is endorsed by leading educators.

Esterbrook

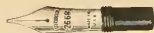
RENEW-POINT FOUNTAIN PEN

THE ESTERBROOK PEN
COMPANY

Cooper Street,
Camden, N. J.
or The Brown Brothers,
Ltd., Toronto, Canada



2284 *Broad Stub*



2608 *General writing*



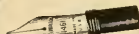
1550 *Bookkeeping*



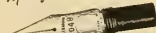
1555 *Shorthand* - 3



2556 *General Writing*



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2048 *Flexible Writing*



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33
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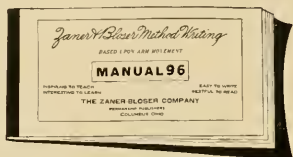
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HANDWRITING SUPPLIES

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Size $4\frac{1}{4} \times 8\frac{1}{2}$, 96 pages.

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One dozen \$3.20

For individuals or classes

Contains many pages of applied writing, such as business forms, paragraphs, letter writing—a most valuable lot of material for Business College penmanship students.

Manual 96 is the most widely used book of its kind on penmanship ever published in this country. Many persons do not hesitate to pronounce it the best work on business and social handwriting thus far issued. It is regarded by commercial schools as a standard text on rapid business writing.

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PENMANSHIP PAPER No. 9

This pen and ink paper is three-eighths inch ruled with one red line heading.

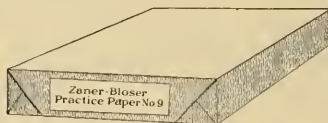
Size $8 \times 10\frac{1}{2}$. 500 sheet pkg. Shipping weight 6 lbs.

1 pkg., 85c net, plus parcel post charges from your place to Columbus, Ohio.

Packed 5 or 10 pkgs. to carton.

1 to 9 packages, per package, 85c, net.

(The above price is F. O. B. Columbus, Ohio.)



No. 9 Paper. Net Price, 10 pkgs. or more, per package 75c
(The above prices are F. O. B. Mill, near Columbus.)

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School superintendents find the use of this ink powder the most economical way to supply their buildings with a good quality of inexpensive ink.

Now that this powder is furnished in plastic containers, it is easy to use. Place the contents in a quart of water and stir until dissolved. The ink is then ready to use.

If the ink is too dark, more water may be added; if it is too light, more powder may be added.

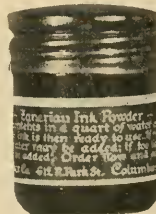
Maintenance men like the convenience of mixing only a quart at a time.

Colors—BLUE BLACK and RED

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THE ZANER-BLOSER CO. COLUMBUS 8, OHIO

The Educator

America's Only Handwriting Magazine

Vol. 52

COLUMBUS, OHIO, JUNE, 1947

No. 10

Summer Is Here

When school is out there is a tendency to relax and change our ways of living. However it does offer many an opportunity to improve themselves in penmanship. More time will be available and working conditions will improve. So let us who can get out our pens and "make ovals while the sun shines."

You can do nothing better than take a systematic course. Go over a course studying each and every letter. Every time you review the entire alphabet you see new things and add to your skill and your writing becomes easier.

To those who have been following these lessons we also suggest a review and a thorough check up.

Let us review position by asking ourselves the following questions:

1. Do I sit up or do I slouch?
2. Are my elbows on the desk evenly?
3. Does my arm rest on the muscle below the elbow?
4. Do I support the weight of the hand on the little fingers?
5. Do my knuckles point to the ceiling or does my holder point out to the right?
6. Is my hand up off the side?
7. Do I hold the penholder lightly, or do I grip it?
8. Do I curve the fingers gracefully around the holder?
9. Am I using a free movement?
10. Am I thinking while I write?
(We do not refer to a ball-game.)
11. Is my paper held in the right position?

In all skillful games and occupations, position plays an important part. A ball player cannot throw a curve unless he holds the ball in the proper position. There may be several ways of doing a thing well, but you cannot succeed unless a good position is maintained. Good position in handwriting is important. It should be considered from the standpoint of efficiency and health.

Sit well back in the chair, leaning forward from the hips. Keep the back fairly straight. This will promote good health. A humped over position is not healthy. Let the elbows rest lightly on the table with the points of the elbows about an inch off the edge of desk. The important thing is to keep the elbows even, on or off the desk. The feet should be balanced on the floor. If they are stuck out in the aisle it makes an unbalanced awkward position. All boys and girls desire to look nice by sitting in an upright position. Keep the body away from the desk.

The first finger should rest on top of the pen, right above the eye of the pen. It should curve gracefully and not pinch the penholder. The thumb, first finger and second finger should surround the penholder with the thumb and second finger opposite

each other. The end of the thumb should never be extended out below the end of the first finger. Usually the one who pinches the penholder will get in an incorrect position. The little fingers should support the weight of the hand. The arm should rest on the third and fourth fingers and the muscle below the elbow. The fingers should curve over naturally. Let the hand glide on the nails or the flesh part of the 3rd and 4th fingers. Be careful not to turn the hand over on the side. The knuckles should point toward the ceiling. The penholder should slant about 45 degrees and ordinarily should cross at the knuckles. Make a few ovals in the air with the arm and hand completely off the desk. After making a few revolutions to get the feel of the motion, drop the hand on the desk and repeat the movement. You will see that the movement comes from the shoulder and the fingers do not work in a large oval. The arm rolls and slides on the big muscle below the elbow.

The right-handed writer should slope his paper to the left. The left-handed writer should slope his paper to the right. It is very important in starting left-handed pupils to see that they hold the paper as shown by the illustrations. If the left-handed pupil holds the paper in the same position as the right-handed writer a very cramped position will result. It is awkward to write with the hand twisted above your writing.

THE EDUCATOR

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PARKER ZANER BLOSER.....Business Mgr.

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Single copy, 25c

Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.
Advertising rates furnished upon request.

THE EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

BUSINESS WRITING

By THE EDUCATOR STAFF

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Learn to make plain figures. It will save you money later.

1075.⁵⁰/₁₀₀

Denver, Colo., Apr. 9, 19

Received of A. G. Tompkins, three hundred
seventy-three ⁵⁰/₁₀₀ dollars, in full for six months'
interest, due this day, on his account, bearing due
date of Oct. 9, 19

K. L. Miller.

Check your penholding. The holder should point toward the right shoulder.

It is work right along
From morn until night,
It is guard against wrong
If you'd learn to write

—Words by C. F. Laner.—

Do you dot the i carefully and directly above the i? Is your t carefully crossed? How about the finishes?

V U Young S J Warren S R Gains
 B R Pratt Vera E Burr C J Ohl
 B C Sprig Mary Storier G E Staig
 E M King Laura J Ward F J Orms
 S J Kenney O J Graver D R Gray
 L A Burr W C Henning W King

Plain unmistakable signatures are important. You will have to write your signature many times. Learn to write it so that others can read it.

New York, April 12, 1881.

Friend Healey, I wish to inform you that I have just closed an engagement with F. J. Toland of the Wisconsin Business University, La Crosse, Wis., at a fine salary for the coming school year with the privilege of reengagement.

I believe it is Mr. Toland's intention to have me superintend the writing department of his chain of schools, with headquarters at La Crosse.

Very truly yours,

Francis B. Courtney.

Movement should be free to enable you to write for long periods without tiring. Do not grip the penholder.

Dear Student,

I trust you have enjoyed practicing from the copies contained in my lessons during the past few months and hope you have gained considerable skill as a penman through having done the work as outlined.

Yours truly,

E. C. Mills.

Capitals should be made with mainly arm movement. Working the thumb joint usually produces kinky lines.

"In the teaching of writing, wax tablets were employed much as slates were a generation ago. The teacher first traced with a stylus the letters that served as a copy, then he guided the pupil's hand with his own until the child had learned to form the letters independently. When some dexterity had been acquired, the pupil was taught to use the reed pen, and write with ink upon papyrus. For practice, sheets were used that had had one side written upon already for more important purposes."

Watch the general appearance in your page work. Check size, slant, spacing, and margins.

SPECIMENS RECEIVED LIST

Every mail brings specimens of business writing, ornamental penmanship, name cards, beautifully addressed envelopes, lettering, engraving, drawings, etc. Fine work has been received from the following:

- A. W. Cooper
R. D. No. 1
Ringo, New Jersey
- P. D. Montalbo
2418 Pine Street
San Francisco, California
- Bertrand C. Link
209 West Lapeer Street
Lansing, Michigan
- J. A. L. Vezina
81 D'Quigillan Street
Quebec, Canada
- Facundo Sanchez
Apartado 2426
San Juan, Puerto Rico
- A. L. Edwards
Box 231
Big Springs, Texas
- Lester M. Davis
123 W. 19th St.
Cheyenne, Wyo.
- Meyer Goldsmith
140 Wickliffe St.
Newark, N. J.
- Louis A. Di Gesaro
73 Cuthbert St.
Scotia 2, N. Y.
- Geo. W. Dassenko
1938 Lincoln St.
Denver 5, Colo.

POETRY

There is poetry in a sunset sky
Or in a rippling brook;
In the song of a lark as he soars on high
Or flowers in a shady nook
In the foamy wave of the surf's loud crash
Or the zephyrs in the trees;
In a sparrow's chirp in a pile of trash;
In the hum of the busy bees.
It is not the verse with its meter and rhyme
Nor the words which a writer may pen—
The lines may be perfect as to accent and time
Yet not touch the hearts of men.
Poetry is that something—whatever it be—
Which makes one gentle and kind.
It may be the song of a bird in a tree
Or the verse of a master mind.

C. E. Chamberlin

1947

Ft. Wayne Handwriting Projects

Miss Olive G. Wear, supervisor of handwriting, Fort Wayne, Indiana, makes a serious attempt to sell the idea of the need for developing ease, speed, and legibility in handwriting. She encourages the teachers to use every opportunity to make good use of the skill developed by correlating the handwriting with other subjects and at the same time spend the formal regular handwriting period for the development of skill.

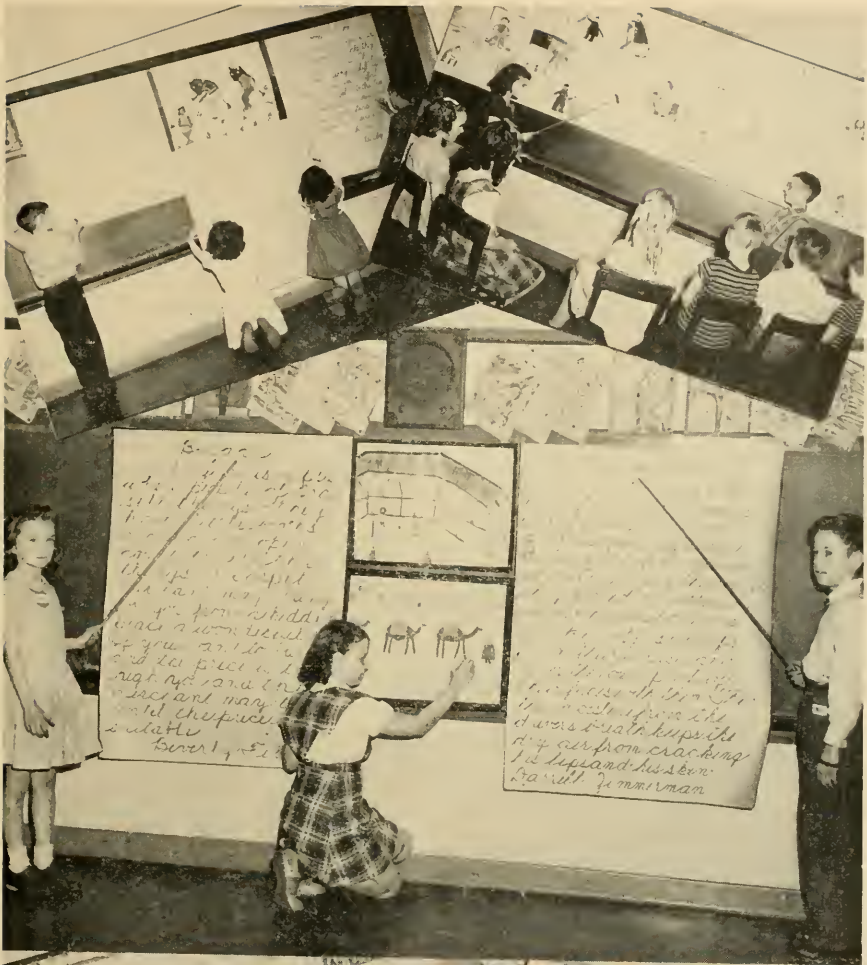
Miss Wear feels that a regular period should be devoted each day to the study and practice of handwriting, where the details of letter forms and movement are studied and sufficient practice is done, repeating

letters and words until permanent good writing habits are established.

The accompanying photograph, sent by Miss Wear, shows how the pupils of James H. Smart School, Ft. Wayne, correlate handwriting with other subjects. This is a Third grade class, Magdalen McMahon is the teacher, and the study was "Our Country". After the story was prepared, in which all students took part, the best writers were selected to write it on large sheets of paper for display purposes. Special attention was given to language, handwriting, and careful workmanship. The results of this project were very pleasing.



Two Third Graders writing a story of The Buffalo Dance. Children, especially boys, are interested in Indians and their customs. Miss Olive G. Wear, Supervisor of Handwriting, Ft. Wayne, Ind., realizes that they can learn to do a good job of writing if their interest is thoroughly aroused and their efforts properly guided. This picture was taken in the James H. Smart School.



Olive G. Wear
Port Wayne, Indiana

PENMANSHIP

Carquinez Grammar School, Crockett, California

Teacher-Pupil Attitude — Congenial Atmosphere — Creation of the desire to learn through INTEREST and inspiration.

Aims:

1. To develop writing consciousness.
2. Follow the school slogan: "Legibility, uniformity, and neatness at all times in every writing situation".
3. Relaxation stressed — comfortable writing position — simple exercises (physical) to reduce tenseness.

Grading: By State Text and grade requirements.

Judged by daily and test work in all subjects rather than penmanship papers alone — to stress carry-over into practical use.

Grading accomplished with full cooperation of the classroom teacher.

Pupil may exceed grade level; example: a sixth grade pupil may receive a grade of L7 in penmanship or lower than grade level (L5 grade). This grading plan has been very successful in interest building and inspires greater exhibition of effort on pupil's part.

Motivation:

Aim—to develop and maintain interest.

Methods used in penmanship periods:

1. Fountain Pen days: Days set aside for the use of fountain pens for all work. Marked on the calendar. Appeal: something to look forward to!
2. Group leaders suggested by the class to present the lesson of the week.
3. "The Comment of the Week" throughout the school by the penmanship teacher. Discussion comments collected from inspection of daily papers—pupils to pay special attention thereto. Examples: 1. Line riding; 2. Poor endings; 3. Poor letter forms; 4. Uneven letters and proportion, etc.
Comments: The pupils do not let the teacher forget to give the 'comment of the week' by asking for it!
4. Unlined paper day — natural situation.
Aim: To learn to write straight

without lines. Practical application—letter paper.

5. Rhythmic writing to recordings. (Waltz and March time). Records collected through cooperation of the music teacher who correlates — composer and type of rhythm.

Aim: Easy swing; relaxation.

Comment: Very successful — interest high.

School progress today is dependent largely upon being able to read quickly with understanding and to write so that it can be easily read by all.

Good handwriting builds character and confidence and is an asset in any responsible position; scrawly, illegible handwriting retards progress and is destructive.

The teacher in every department of the school must show evidence of application of handwriting if real results are to be had in penmanship.

6. Honor Roll charts — one for each room. Name of pupil placed on chart if pupil exceeds grade level (see grading). Stars added for further improvement.

Comment: Keen interest in individual's work and the work of others.

Appeal: Competition.

7. Pupil judging papers—own and the work of others.

Aim: To teach pupils to see and judge for good or bad in order to correct errors.

Comment: This situation is often overlooked. If a child doesn't recognize an error he cannot correct it.

8. Colored ink—a reward for progress.

Choice of gay blue, red, brown,

white on black paper, gold and silver.

Comment: "This is fun"!

9. Practical application of writing in the writing periods:
 1. Invitations.
 2. Mail orders.
 3. Letters (friendly and business)
 4. Rhymes.
 5. Poems.
 6. Maxims.
 7. Synonyms.
 8. Antonyms.
 9. A lesson in arithmetic, language, compositions.
 10. Outlines.
 11. Taking notes (to avoid scribbling).
 12. Program parts (plays).
 13. Book reports.
10. Display boards in halls—pupils work exhibited — invites comparison.
11. 8th grade termination of penmanship period on successful vote of all departmental teachers for penmanship grades. This gives the pupil a 25-minute free period if excused.

Procedure:

Candidates chosen by the penmanship teacher.

List presented to departmental teachers for decision. Majority vote allows pupil to be excused from formal penmanship.

Grades taken at the end of each report period from classroom work to avoid slump.

Comment: Very successful. All are working for this!

Respectfully submitted after practical application has proven successful.

Zelda L. Miles
Penmanship Teacher

Approved by:
George A. Johnson
Administrator
Carquinez Grammar School
Crockett, California

4/7/47.



A specimen written by P. L. ZENZEN, 21 Malcolm St., Minneapolis.

FIFTIETH ANNIVERSARY

On May 17th the alumni of the Bethlehem, Pennsylvania, Business College held a celebration in honor of W. F. Magee, who established the Bethlehem Business College 50 years ago. A very special program and dinner was planned which was enjoyed by many of Mr. Magee's old friends and former students.

Mr. Magee opened the school with

29 students and since that time the school has grown until today it is one of the outstanding commercial schools of the country. At three different times it was necessary to move to better and larger quarters. It is now housed in the Union Bank Building.

We congratulate Mr. Magee on his fine record of service.

IN MANILA

A letter has been received from H. L. Dyer who recently went to the Philippine Union College, Manila, P. I. He arrived safely and has assumed his duties as commercial and penmanship teacher. Dr. Dyer seems to be enthusiastic over the prospects. He will teach some ornamental penmanship.

Criticism Department

*I can write the words in this sentence
in two minutes with an easy and pleasant
movement.*

When handwriting like the accompanying specimen is received, it is a real problem for the teacher to know where to start. We know that this specimen is of very poor quality and we are likely to take the wrong attitude. Correct attitude of the teacher is very important. We should not let our first impression of a specimen cause us to be too severe or discouraging.

Let us look at the specimen a second time before we show our feelings. Perhaps the student was careless or disinterested and may need to be handled accordingly. Again the student may have done his best. He may not know what to do or may not have the skill. Perhaps you have been at fault in not giving definite instructions, or in showing how the writing should be done.

We notice that the writing is uniform in slant. That is one thing to the student's credit and one thing to compliment him upon.

There are many things which can be improved. Let us suggest some things which this student can do. If we can get him to show some improvement on one thing, then compliment him on his progress, he may show interest and do some real serious study and practice.

Position of paper, hand, fingers, etc. should be cautiously checked and suggestions made to correct any outstanding errors.

Let us take one little thing and see what can be done to improve it. We notice many loops are closed. All loops should be open and full with daylight shining through. In the specimen the loops in h, e, y, f, and l are closed.

Go to the blackboard and make a good l. Explain the formation and

Famous
"Motif No. 1"
 on Bearskin Neck,
 built about 1847 for
 the handling of fish;
 was so named due to
 the great number of
 Artists painting it.
 Now owned by the
 Town of Rockport,
 Massachusetts.

COPR. 1947

This modern, up-to-the-minute lettering is by J. B. Hague of the J. V. Haring Studio, New York City. This lettering will bear careful study and consideration. It is not only accurate, but has an individual charm which comes from years of study and actual practice. It is the type of lettering which all engrossers should strive for. We do not refer to the particular alphabet, but the way the alphabet is done. It has anything but a mechanical look. It has the appearance of being hand lettered, which in our way of thinking is a valuable asset to any engrosser.

size. Ask questions to bring out certain details.

How tall is the l?

How much taller is l than the e?

Where does the crossing come?

Is there open space in the loop?

Can you find a good i in the l? Erase the top loop and show that what remains should be a good i.

Is the finish of l as high as the i is high, one fourth of the space between the two blue lines?

Have the student practice the l, comparing his efforts with the copy in his textbook. Yes, every student should have and use a handwriting text every day.

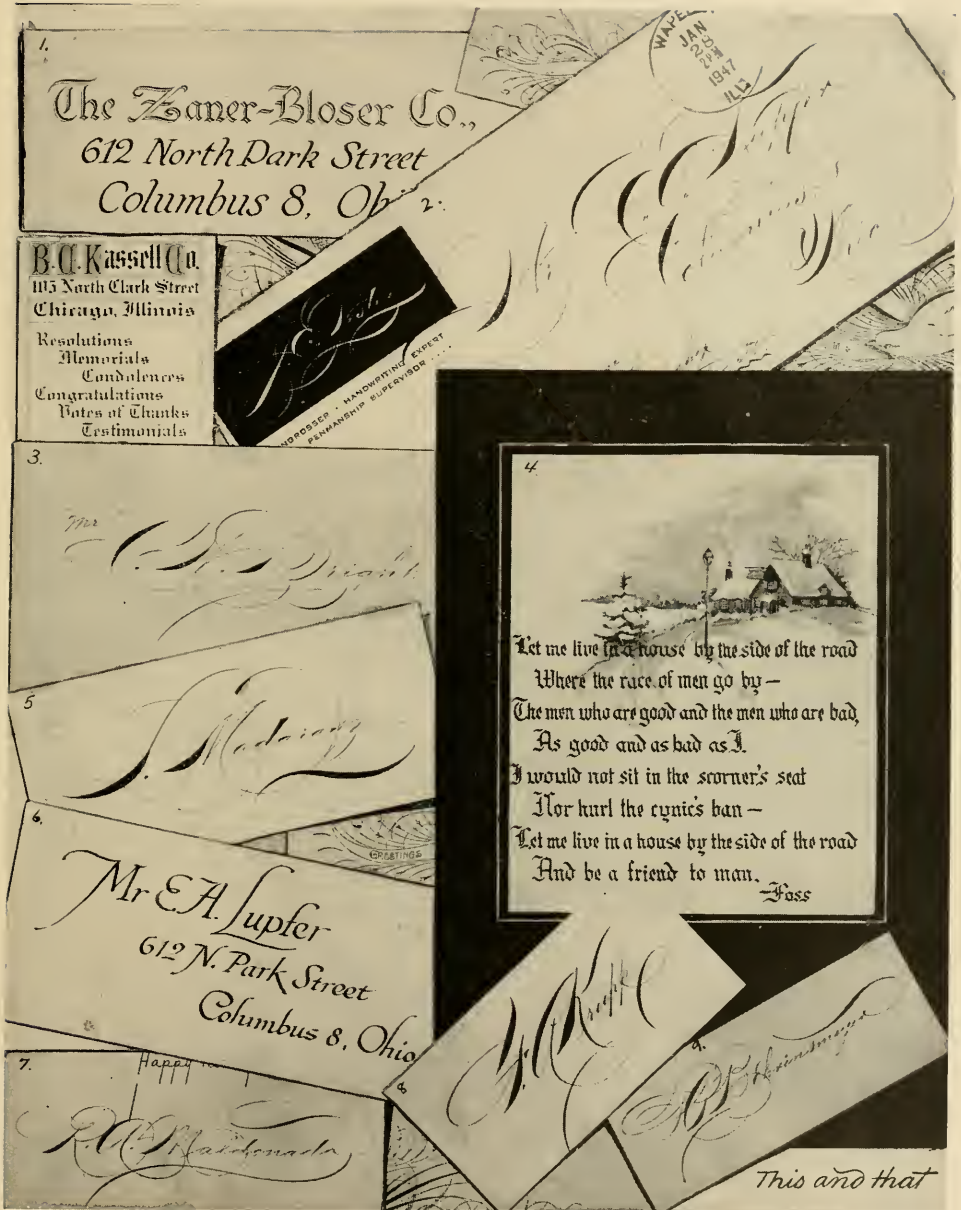
Point out any defects you may see in his work. Do it in an encouraging way, and compliment him on any improvement shown.

Take each loop letter in this manner. You can then systematically work on other weak spots such as:

1. Ending strokes.
2. Size of letters.
3. Hitting the line.
4. Rounding the turns.
5. Closing s, a, o, and d.

The teaching of handwriting is interesting if you make it so.

Lew Royer, Bellefontaine, Ohio, paid us a visit recently. Back in 1913 Lew took a course in Penmanship here at the Zanerian through the influence of E. E. Long, Ada, Ohio. We are pleased to know that this young man had made quite a success in the accounting and penmanship line.



1. P. V. Arnold, 1217 W. 76th St., Los Angeles. 2. J. E. Lester, Vandalia, Ill. 3. D. C. Beighey, MaComb, Ill. 4. Concerita Calisa, Watertown, Mass. 5. O. E. Hovis, Springfield, Mass. 6. A. M. Grove, B. C. Kassell Company, Chicago. 7. R. A. Maldonado, Puerta de Tierra, P. R. 8. F. A. Krupp, Fargo, N. D. 9. H. P. Behrensmeier, Quiney, Ill.

Ornamental Penmanship

BY



Notice the evenly distributed flourishes on the t's and g's. Get the letters uniform in size, slant, and spacing. Always write on ruled paper. Most penmen cannot write straight without a guide line and therefore rule pencil lines.

Get a bold heading, and snappy capitals. The ovals should be of uniform size in the body. Those in the heading may be larger, because the heading is written larger. Keep your words solid but free looking.

*It is faith in something and
enthusiasm for something that makes a life worth
looking at*

— Oliver Wendell Holmes —

Use a free swing of the arm on the capitals to get a good quality of line. A kinky line is an undesirable quality. Check your slant and get shade on capitals all uniform in size and slant.

Retouch the d's and p's. You can also reload the shades on the capitals by dipping more ink and setting the pen back in the wet shade, running an extra amount of ink on the shades.



*Do we know what a land God hath placed in our hands,
To be made into stars or crushed in the sand?*

Will Carleton

Handwriting for Registers

We use Registers in our business.

There are registers for

Shippers—Register Bill of Lading Systems

Receiver—Register Receiving Systems

Buyer—Register Purchase Order Systems

Bookkeeper—Register Bookkeeping Entries

Sales—Sales, both Charge and Cash

The lightweight register for delivery truckmen, salesmen, etc.

The register systems are being used in big and little businesses, more and more because such systems brought an end to frequent errors, provided carbon copies of everything that took place to date, and are legible and numerically controlled. All such systems are "handwritten", and are only as legible as the writer makes them.

While everyone who works for our company already can write, we give them special instruction in making a e i o u m n - 0 1 2 3 4 5 6 7 8 9. We find these letters and their forms cause most of the trouble and we, therefore, make sure that everyone is careful in making them.

0 1 2 3 4 5 6 7 8 9

Am writing to a number of penmen. Most of them reply with samples, and they're all good.

There are a lot of fine writers in our good old U.S.A.

E. G. Thayer
R.F.D. No. 1
Adams, Massachusetts

The ability to write Good Handwriting helps children in their daily school work and in learning to live together and to be more useful citizens.



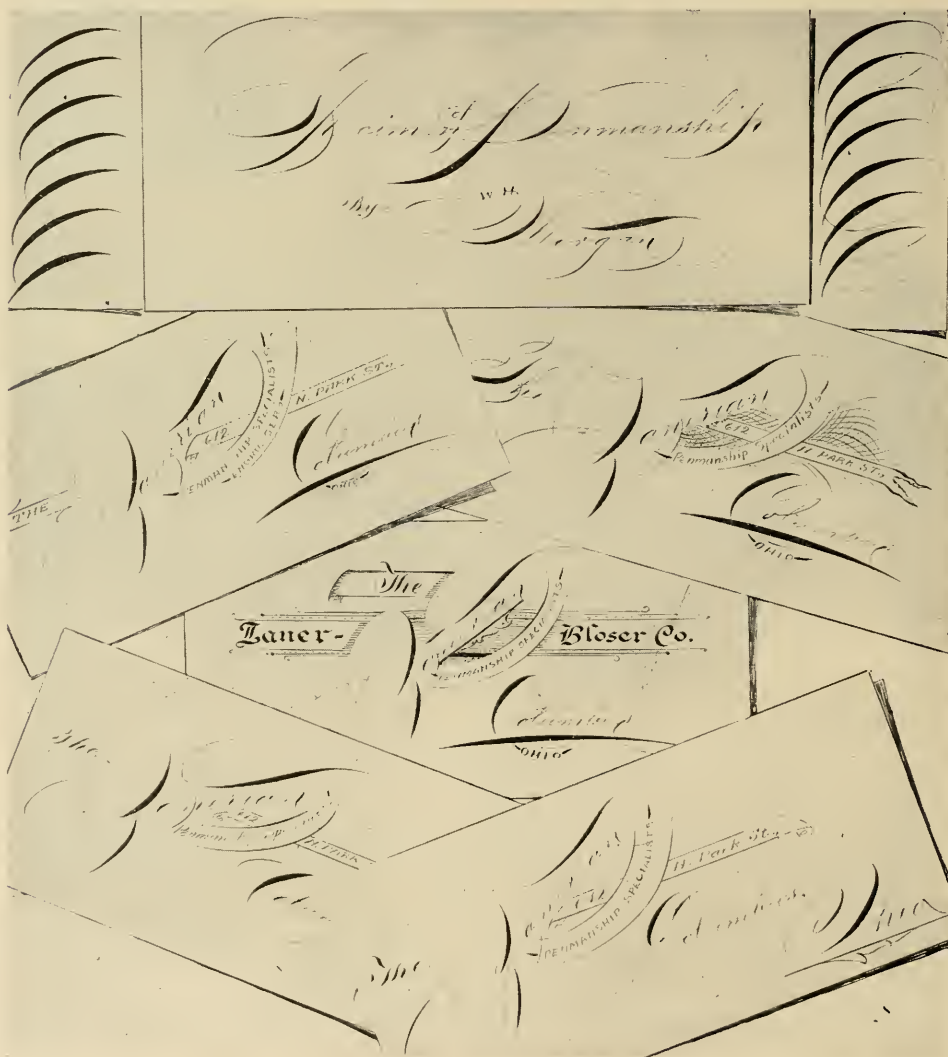
An excellent position for writing. Notice the position of the paper and the manual. She can compare her work with the manual quickly and easily in this position. Study the location of both hands, the elbows, and the fingers. Notice the upright position of the head and the distance of the eyes from the paper.

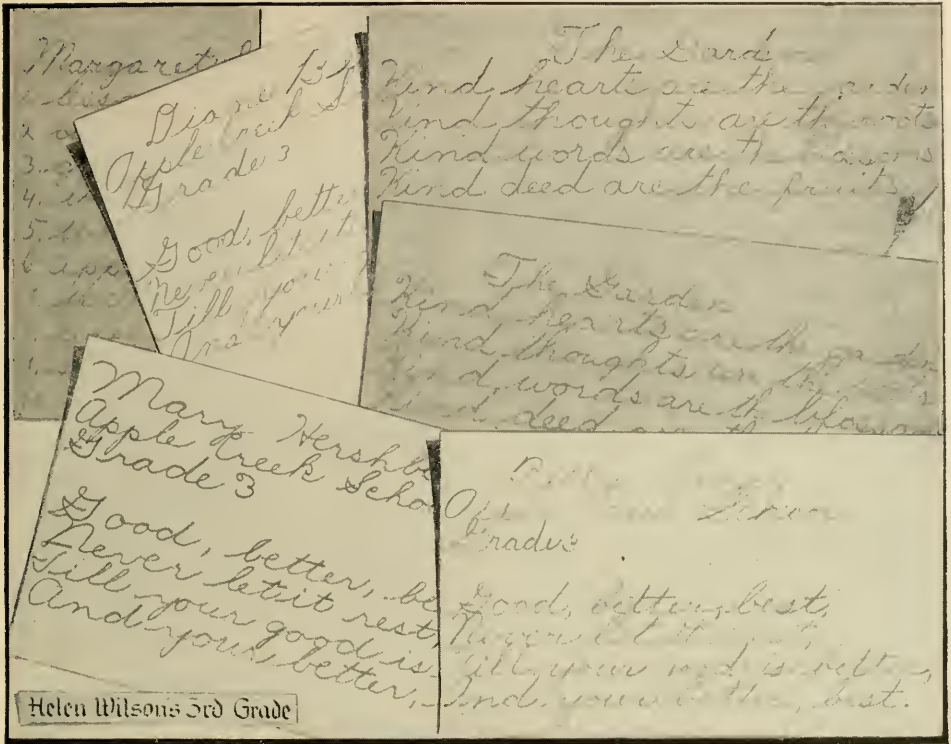


A flashy ornamental envelope by that skillful penman J. E. LESTER, Vandalia, Ill.

Subscriber's Scrap Book

The heading for this column was prepared by C. J. COSTARAS, a G. I. student in the Zanerian. This heading will be used from time to time when scraps and little gems are prepared and published from various penmen.





Mrs. Helen Wilson, teacher of grade three, Apple Creek Public Schools, Apple Creek, Ohio, has secured wonderful results in handwriting this year. Her pupils love to write and their good writing carries over into all written work due to the integrated handwriting program sponsored by Mrs. Wilson.

The accompanying specimens show the unusually fine quality of handwriting Mrs. Wilson is securing from her class of third grade pupils.

There are two most valuable possessions which no searchwarrant can get at; which no execution can take away, and which no reverse of fortune can destroy. They are what a man puts into his head—knowledge, and into his hands—skill.

Bulletin To Teachers

Raysal Elementary School, Raysal, West Virginia

SUBJECT: Improving Handwriting

If the maximum of improvement in the handwriting of pupils is to be realized, it is necessary that the teacher be able to write well herself. However, this is not enough. She must be able to recognize the various defects in the handwriting of her pupils and to correct these defects as they appear in the handwriting of the individual pupil.

Some of the most common defects, together with their causes follow. To remove the causes will, in general, remove the defects. It is suggested that teachers familiarize themselves with the outline, and that it be used as much as possible in the teaching of handwriting.

A thought: The interest and enthusiasm of the teacher are reflected by the pupil.

Handwriting Defects

1. Poor letter formation—causes:
 - a Loops closed, too wide, too high, too long.
 - b Frequent pen liftings
 - c Parts of letters added or missing
 - d Letters "o", "a", etc. not closed
 - e Letters with poor endings
2. Too much slant—causes:
 - a Paper slanted too much
 - b Movement of hand at wrist
 - c Moving pen away from the center of the body
 - d Writing too close to body
3. Not enough slant—causes:
 - a Paper not at proper slant
 - b Pulling pen away from center of body
 - c Fingers too close to penpoint
4. Writing, too heavy—causes:
 - a Poor penpoint and ink
 - b Gripping holder
 - c Leaning on desk
 - d Too much finger action
 - e Penholder too large or too small
5. Writing, too light—causes:
 - a Penholder held too lightly
 - b Slow movement of muscles
 - c Only one nib of pen touching the paper
6. Irregular writing—causes:
 - a Poor control of movement
 - b Gripping penholder
 - c Writing too fast or too slow
 - d Improper position
- f Loops where letters should be retraced, i.e. "d" and "t"
- e Failure to check, or increase, speed at certain points in the making of letters

7. Improper spacing—too close—causes:
 - a Jerking movement
 - b Pen not moving to right fast enough
8. Improper spacing—too wide—causes:
 - a Pen moves too fast to the right
 - b Too much lateral movement
9. Writing, too angular—causes:
 - a Fingers held too rigidly
 - b Hand resting on side
 - c Writing too slow
 - d Too much up and down motion
10. Size of writing—causes:
 - a If too large—movement uncontrolled
 - b If too small—too much finger action

Send to the principal bi-weekly, a page of writing by each of your pupils for study. Through this procedure it is hoped that teachers may be helped with their handwriting problems.

W. H. MORGAN, Prin.

QUESTIONS and ANSWERS

HOW CAN FAULTS IN ALIGNMENT BE OVERCOME?

Faults in alignment can be overcome by first knowing the correct sizes and second, by forming correct habits of writing.

Teach the letters according to groups like the small letter group, the loop letter group and the extended or half way group consisting of t, d, and p.

Position of the paper influences alignment. Incorrect position may make letters turn up or down. The movement must be uniform. Pupils

who are nervous and excited should be quieted down to an uniform speed. Perhaps the greatest trouble is too much haste and carelessness.

To aid the pupils to see the letters which are off in alignment, draw lines along the top of the letters. Teach the child to draw these test lines or to lay a ruler along the tops of the letters.

Exchange the papers and have the pupils mark each others papers where the letters do not touch the base line or run through. They should also mark the letters which are extremely large or small. This helps the boys and girls to become more observing and careful.

Mr. T. M. Hurt of Jackson, Mississippi recently sent us some beautiful specimens including Business Writing, Ornamental, Text Lettering and Roundhand.



Write for my free book, "How to Become an Expert Penman," which shows what others have accomplished by taking my courses. Enclose 10c for one of my favorite pen points and your name with a beautiful flourished bird written on a card. Write today!

T. M. TEVIS Box 25-C Chillicothe, Mo.

A New Series of Flourishes

SNOW BIRD No. 7

By F. B. COURTNEY, 12365 Cherrylawn Avenue, Detroit, Michigan



A very attractive bird made early in the Spring when snowflakes were still in the sky up there in Detroit.

FRIENDSHIPS

"Quite a number of penmen have seen my name mentioned in *THE EDUCATOR*, and requests have come from New York and California for a few lines of my handwriting. It makes a fellow feel good to know that penmen are interested in each other, especially during this National Brotherhood Week.

Enclosed is my subscription to *THE EDUCATOR*."

Paul A. Shoemaker
710 Franklin St.
Williamsport 36, Pa.



Send me your order, 40c a dozen, postpaid
AGENTS WANTED

A. W. COOPER
R. D. 1, Ringoes, New Jersey

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The opportunity is offered all who wish to acquire **MASTERY OF CONTROL** in handwriting with the least effort and little expense. The finest qualities are:

1. "STRAHM 'SPECIAL'" Compound, Models
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All handmade designed for beginners of handwriting and professional penmen. Prices right, Send for **FREE** circulars.

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Today's Children

—By RUTH CROWLEY, R.N.

Clear, Legible Handwriting Is Clue to a Person Neat in Thought and Action

Reprinted by permission of The Chicago Sun.

"Why Mary!" cried mother as she studied Mary's report card. "Your grades are getting worse, month by month. You should be improving after all the help we've been giving you. What's the trouble?"

"I do know the work, Mother, but Miss Smith marks all my papers down because of my handwriting. She says that she can't read my writing and asks me how she is supposed to know what I mean or whether the answer is right or wrong?"

"Why, I think that's unfair! You study and work as hard as the other children and I know you are as smart as they are. You can't help it if you can't write well. Doesn't Miss Smith realize that most people of genius have been poor handwriters? I'll go to see her in the morning!"

Part of Training

"You see it's this way Mrs. Tower," explained Miss Smith the next day. "Mary's oral work is good, but her handwriting is so poor it isn't legible. My task is to do a well rounded job of teaching. Legible handwriting is part of Mary's training. I don't ask for beauty in her handwriting, I only ask that she round her letters, apply what she has learned, and try to stay on the line. Legible handwriting will be as important to Mary in getting

and keeping a job as is reading and arithmetic."

Hampers Expression

It is true that many famous people have had poor handwriting, but it is equally true that just as many of them wrote a beautiful hand. Educators and psychologists point out that poor handwriting may indicate a symptom of carelessness and sloppiness and that it may lead to carelessness in other work—inaccuracy, mistakes and other bad mental habits. They feel that poor handwriting hampers communication and interferes with the expression and free flow of thoughts.

A test study on handwriting instruction was recently made by the Paper, Stationery and Tablet Manufacturers Association to learn writing habits and attitudes of children and adults. A three-page test questionnaire was sent to 596 school systems. The highlights of the results are as follows:

Carryover

1. Poor handwriting is a handicap to school children and a definite hindrance to their school progress. Its carryover into later life may affect adult advancement on a job.

2. Not enough attention is being paid now to teaching good handwriting by school systems because of crowded schedules.

3. Parents do not recognize the value of good penmanship. There is almost no co-operation at home.

4. Poor muscular co-ordination and lack of practice in the upper grades and in high school may be one of the causes of poor handwriting in so many of our adults, as well as bad mental habits and carelessness.

5. The fast tempo of the age, nervous tension and hurry, and lack of home recreation, and the typewriter and business machines are more factors affecting handwriting.

6. Millions of adult literate Americans, including men and women of fame and wealth, do not legibly write their own names!

7. Handwriting should be taught from first grade through high school.

Parents' Help

Parents can help children with handwriting by providing attractive writing equipment: a desk, good light, pencil and pen sets (or boxes), clean and attractive paper and notebooks. They can encourage children to write letters to relatives thanking them for gifts and keeping them informed of the child's interest. (A child will try to write better when he knows someone is going to read the letter.)

Parents can help children with writing exercises but should use only the system that is being taught in the children's school.

Constitution

We the People of the United States of America in order to form a more perfect union, establish jus.

This exquisite lettering was done by C. J. COSTARAS a G.I. student in the Zanerian College. It was made in the routine of studying this style of lettering and was not made for reproduction. However the workmanship was so fine and the letter forms so beautifully made that we wanted you to see it.

DESIGNING AND ENROSSING

By E. L. Brown

I am back in my studio after six months absence and am happy to get back in the harness again. It has been necessary to turn down, and I will add regretfully, many orders for pen work.

The diploma season is on and we are working overtime in order not to disappoint our good friends of many years standing, by giving them their diplomas in ample time for commencement season.

Am hoping to catch up with my lessons for the Educator which have been lacking many months owing to overwork on my part. I am not giving up, however, and feel sure I shall be able to continue my work as usual. Of the various branches of art work I have taken up down through the years, I still get much pleasure and profit out of pen work.

The simple design given in this connection may give some of the younger generation a bit of inspiration and interest.

Off-hand flourishing is best exercise to attain command of the pen in decorating Old English and other styles of text lettering. The "Old Saying", if followed, would keep men on the road of happiness and contentment. Use free flowing ink for the flourish. Quick, off-hand strokes will produce the desired results of dash and vigor.

Send us your copy for criticism.

APPRECIATION

A penman recently wrote a "get well" card for a group of teachers in Ornamental penmanship for their janitor.

When the mail carrier delivered the letter he stopped and had a long chat with the janitor, wanting to know who did the fine writing. The janitor and the postman enjoyed the beautiful writing together for they had a long talk and one of the remarks which the postman made was that if all writing were half as good, the mailman's task would be much easier.

We do pity the poor mailman who had to try to decipher so much poor handwriting. To insure the prompt

and accurate delivery of mail, we should train students to at least write legibly. Examine each letter in your handwriting class to see if it is readable. If not, find out why it is not readable, and correct it.

In the instance of the janitor and the postman it is demonstrated again that the average person appreciates fine pen work.

A very fine Ornamental Alphabet has been received from our friend, Mr. V. M. Rubert, 1671 Hislett St., Pittsburgh, Pennsylvania. Mr. Rubert is beginning his 45th year of teaching. Penmanship has been a great aid to him throughout his teaching career.

WANTED: Educators for 1922 to 1926 inclusive. State price wanted and completeness.

SAM KOIDE
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Booklet or Sheet Form—Artistic Designs—Attractive Covers—Leather and Imitation. Diploma Filling a Specialty. Send for Samples and Quotations.

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NAME PENCILS

Name Pencils of Gold and Silver Metallic with the sparkle and lustre of burnished gold and silver complete with your name or initials, or different names, by an expert in the fine arts 20c each. Send money by registered letter or money order, no stamps accepted, and orders must amount to \$1.00 or more. For better writing and individual made to order pencils, photo pencils, and pencils for friends, sweethearts, lodges, business organizations with designated symbol.

Robert the Courageous, D.C.
The Artist's Studio & Workshop
Central Station Box 2273
Kansas City 13, Missouri

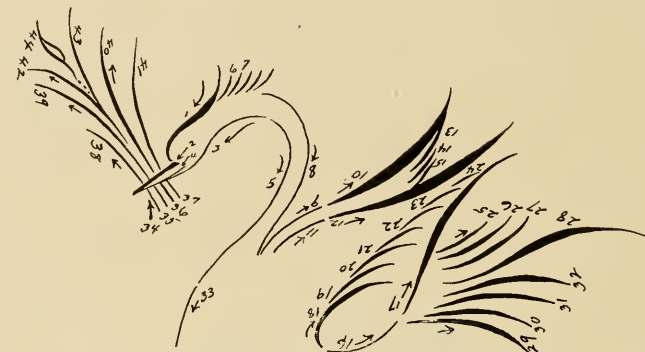


Pen Flourishing

By T. M. TEV1S, Chillicothe, Mo.

LESSON NO. 9

This lesson is another style of a swan. The head and neck are practically the same as the one in lesson No. 7, but the wings, tail, and body are made a little different. This lesson is really easier than lesson No. 7. Note the strokes underneath the swan, which give a water effect that makes the swan appear to be swimming on a lake. This design is called, "The Lady of the Lake."



R. L. Calmes of Plymouth, Indiana recently sent us a beautifully written Ornamental letter in which he included a page from the Chicago Sunday Tribune containing some of his script. He prepared the script heading for an advertisement.

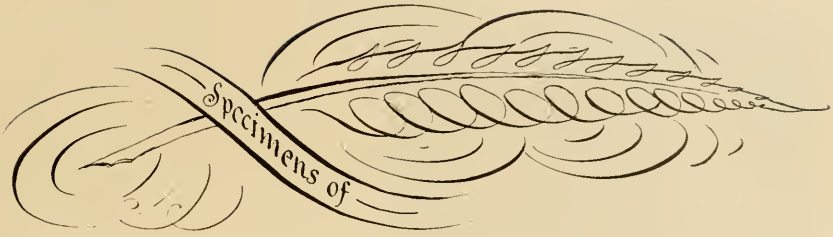
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Script Specialists for Engraving Purposes
P. O. Drawer 982 Rochester 3, N. Y.

The finest script obtainable for model illustrations for bookkeeping texts, business forms; works on correspondence, arithmetic, and for readers, spellers, etc. By appointment only.

Harold R. Pribbenow, Enderlin, North Dakota has two hobbies, penmanship and photography.

His Christmas cards last year consisted of a beautiful winter scene of his home combined with some of his skillful script.



Penmanship
Pen-Lettering
Styles for Diplomas
 William R. Simpson
 Charles S. Manning
Henry A. Howard

The accompanying specimen was written by H. A. Howard, a partner of E. L. Brown, who has been a constant contributor to these columns. The Howard and Brown Company has been one of the active, high-class diploma and engrossing establishments of the country for many years.

Mr. Howard was a product of G. A. Gaskell, Gaskell Business Col-

lege, back on April 30, 1880. He taught his first handwriting class in 1882, and became a member of the faculty of the Rockland Commercial College in 1883. His first contribution to a penmanship magazine appeared in the Penman's Art Journal in 1887.

He was personally acquainted with A. R. Dunton, F. O. Young, D. T. Ames, Charles Rollinson, L. Mada-

rasz, W. E. Dennis, A. H. Hinman, C. A. Burdett, A. N. Palmer, W. J. Kinsley, F. W. Martin, H. G. Healey and E. M. Huntsinger. What a flood of penmanship history flashes through one's mind when one glances over the above list of famous penmen!

Mr. Howard has enjoyed a long and successful career as a penman. Congratulations and best wishes!



Mr. and Mrs. R. C. King
516 Andrus Building
Minneapolis, Minnesota

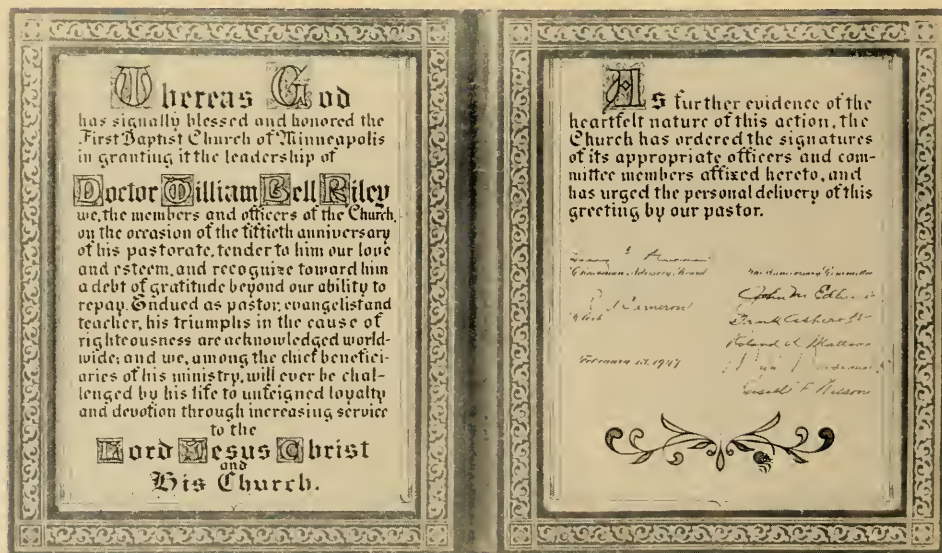
R. C. KING

The Minneapolis Engrosser

Mr. King was born in Ohio on a farm in Columbiana County. Unlike most country boys of today who ride to and from school in buses, he walked two miles to and from school. It was in that country school where he received his first penmanship inspiration from his teacher, Louis Mason, who conducted a night school for those interested in penmanship. We wonder how many teachers of today are leaving so far reaching and profound an impression on their students. Mr. Mason was able to so arouse this young boy that it influenced his entire life.

At the age of eighteen he entered Oberlin College at Oberlin, Ohio, for an academic course and special training in business and ornamental penmanship under those excellent teachers, Uriah McKee and J. T. Henderson, who were two of America's finest penmanship instructors.

Mr. King prepared as a supervisor of handwriting and an instructor of



This handsome album was made by MR. R. C. KING, of Minneapolis, Minnesota.

Commercial subjects. He had a wide experience as a handwriting instructor having for years taught in Iowa Falls, Iowa, Cedar Valley Seminary, Osage, Iowa; Alma College, Alma, Michigan; and Minnesota School of Business. It was in the latter position that he became deeply interested in the art of engrossing and did many fine pieces of work for lodges and societies.

For many years, twenty-five, or more, he has devoted most of his time to engrossing work which he greatly enjoys and has found to be very profitable. He takes pride in turning out first-class work and has engrossed thousands of diplomas and certificates each year. The order from one client alone amounts to around 5,000 certificates which go to every state in the Union and some foreign countries. Among his clients are one of the largest advertising firms and one of the largest industrial firms in America who pay handsome prices for this kind of work.

He recently completed a very valuable book illuminated in beautiful colors and gold which was presented to Dr. W. B. Riley, Pastor of the First Baptist Church in Minneapolis for 50 years. We are happy to publish the accompanying reprint of that job.

Mr. King is never happier than when busy at his engrossing. We have known him for many years, and we hope enjoys many more successful years following his favorite work.

Needless to say, Mrs. King has been his right-hand assistant and deserves much credit for his success he has achieved in this interesting profession.

ENGROSSERS WANTED

One of the large Engrossing Studios recently stated that all of their people were busy with diplomas, and expressed the wish that we could supply them with a good diploma man.

This makes three of the large studios wanting engrossers. There are perhaps others also needing engrossers.

When The Frost Is On The Punkin
 When the frost is on the punkin and the fodder's in the shock,
 And you hear the kyouck and gobble of the struttin' turkey-cock.
 And the clackin' of the guineys, and the cluckin' of the hens.
 And the rooster's hallylooper as he tiptoes on the fence;
 O, it's then's the times a feller is a-feelin' at his best,
 With the risin' sun to greet him from a night of peaceful rest,
 As he leaves the house, bareheaded and goes out to feed the stock,
 When the frost is on the punkin and the fodder's in the shock.

They's something kindo' hearty-like about the atmufere
 When the heat of summers over, and the coolin' fall is here-
 Of course we miss the flowers, and the blossoms on the trees,
 And the mumble of the hummin'-birds and buzzin' of the bees;
 But the air's so appetizin'; and the landscape through the haze
 Of a crisp and sunny morning of the airy autumn days
 Is a pictur that no painter has the colorin' to mock-
 When the frost is on the punkin and the fodder's in the shock.

The husky rusty rustle of the tassels of the corn,
 And the raspin' of the tangled leaves as golden as the morn;
 The stubble in the furries, kindo' lonesome-like, but still
 A-prechin' sermons to us of the barns they growed to fill;
 The strawstack in the medder, and the reaper in the shed:
 The hosses in their stalls below, the clover overhead-
 O, it sets my heart a-clickin' like the tickin' of a clock,
 When the frost is on the punkin and the fodder's in the shock.

Then your apples all is gethered, and the ones a feller keeps
 Is poured around the cellar-floor in red and yaller heaps;
 And your cider-makin' over, and your wimmen-folks is thru
 With their mince and apple-butter, and their souse and sausage, too!
 I don't know how to tell it-but if sich a thing could be
 As the angels wantin' boardin', and they'd call around on me-
 I'd want to 'commodate 'em-all the whole endurin' flock-
 When the frost is on the punkin and the fodder's in the shock.

JAMES WHITCOMB RILEY - POET

R. C. KING, DESIGNER-ENGROSSER.

A page of Lettering by R. C. KING

PENMANSHIP PAYS IF YOU MAKE IT.

CITATION

Silver Star

*"For gallantry in action on December 19, 1943,
at San Pietro, Italy, Company 'G',
under the command of*

Lieutenant James H. Wharton

was advancing over rugged mountainous terrain toward enemy defensive positions south of Cassino, Italy, when it was pinned down by heavy machine gun and mortar fire, causing several casualties. Although painfully wounded in this action, Lieutenant Wharton, with utter disregard for his own safety, crawled twenty yards through intense enemy machine gun fire, receiving two more wounds, to a radio where he made contact with the Battalion Command Post, directing mortar fire which knocked out the enemy machine guns. The magnificent courage, outstanding calmness, and unusual stamina shown by Lieutenant Wharton was an inspiration to his men. His gallant action reflects great credit upon himself and the Armed Forces of the United States."

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to give sufficient description of each to enable our readers to determine its value.

WE THREE — First-grade book, Reading for Independence Series, by A. S. Artley and Lillian Gray; William S. Gray, Reading Director. To be used at or near the completion of the work in **OUR NEW FRIENDS**, Basic Reader Book One; 93 pages; February, 1947; Scott, Foresman and Company.

As the series title suggests, the new Reading for Independence books for primary grades—of which **WE THREE** is the first—are planned to give children the ability to read independently material which contains new words. The authors emphasize that mastery of word-attack skills comes only with repeated use in meaningful reading situations. To help children achieve such mastery, they are providing in **WE THREE** simple, amusing stories in which all the new words (226 of them) are such that pupils can unlock them independently by applying the word-attack skills developed in the first-grade Basic Reading Program.

First-grade word-attack skills are briefly discussed in a chapter for teachers at the back of the text. How these word-attack skills are repeatedly applied in **WE THREE** is clearly shown in the Word List. This Word List indicates for the teacher not only the new words in each story, but also known words—introduced previously in the **BASIC READERS** or in **WE THREE**—which could be cues for word attack. The simple skill of consonant substitution unlocks about 70% of the 226 new attack words. The other 30%, children can "get" by recognizing compound words made of two known words, or variant forms of known words to which *s*, *ed*, or *ing* has been added. These are the phonetic and structural analysis skills, respectively, developed in the Basic Reading Program for first grade.

A carefully worked-out teaching plan is provided in **WE THREE**. According to the detailed suggestions given for use of the book, silent reading comes first, and then the teacher checks comprehension at points where the new words are important to understanding. Next she directs attention to the new words and how the children attacked them, noting successes and difficulties. A section on diagnosis and reteaching tells her how to follow up individual pupils.

Thus each story of **WE THREE** serves to provide systematic application of first-grade word-attack skills and a strengthening of these skills which should mean real reading for independence.

New Basic Readers for Grades Seven and Eight; **PATHS AND PATHFINDERS**, 528 pages. **WONDERS AND WORKERS**, 544 pages. By William S. Gray, Robert C. Pooley, and Fred G. Walcott. Teacher's Edition of **Paths and Pathfinders** (reader bound with 288 pages of Guidebook material). By William S. Gray, Marion Monroe, and May Hill Arbutnot. (Teacher's Edition of **Wonders and Workers** in preparation; available, fall 1947.)

THINK-AND-DO BOOK (workbook) to accompany **Paths and Pathfinders**, 96 pages. (**THINK-AND-DO BOOK** to accompany

Wonders and Workers in preparation; available, fall 1947.) Scott, Foresman and Company, publishers.

Good reading that will excite the genuine interest of boys and girls and up-to-date method helps for presenting reading and literature at upper-grade levels are provided in the New Basic reading and literature materials for Grades Seven and Eight.

The pupils' books offer a wide variety of selections, modern and classic, prose and poetry, and stories and articles—all of good literary quality. Selections seem carefully chosen to adolescent interests, many of the stories deal with young people and the special problems particularly in the units that have a contemporary-life setting. About 20% of each book is devoted to classics that boys and girls at upper-grade levels can be expected to enjoy and profit from. They include such old favorites as "Rip van Winkle," "The Legend of Sleepy Hollow," "The Lady and the Tiger," "Lochinvar," and "Sea-fover." Four-color pictures make the books most attractive and help pupils extend their ability to interpret what they read.

The Guidebooks provide a complete program of modern method help for presenting reading and literature. Like the Guidebooks for the lower-grade Basic Readers, they offer detailed lesson plans for every selection in the units and for appreciating certain suggestions teachers will welcome to further word-perception skills as well as for developing pupils' powers of independent interpretation and understanding of reading literature. The poetry lesson plans, done by May Hill Arbutnot, well-known expert on children's literature, are especially noteworthy for the way they help the teacher prepare to present each individual poem so that the children will be able to read it and enjoy it fully on their own.

The Think-and-Do Book for **Paths and Pathfinders** will be a help to teachers in a number of ways. The exercises in this workbook are designed to make pupils wake up and think while they read. The variations are varied in form and trend in content, not a rehash of what the children have already had in their basal reader. Since the workbook provides for independent practice on the material being taught in a group situation, it reveals the strengths and weaknesses of each pupil and so gives the teacher something definite to go on in taking care of individual reading needs.

SYMBOLS OF AMERICA, by Stanwood Cobb. Published by The Avalon Press, Washington, D. C. Cloth cover, 108 pages.

Tersely written, this book is penetrating and comprehensive. It gives the reader a new understanding of the spirit of America, a new insight into today's national problems—and a renewed faith in the nation's future.

A quick glance back over the history of American colonization and development discloses three important motifs which have activated and dominated our way of life: The quest for religion; The quest for wealth; and The quest for democracy.

How these motifs have led to the development of a great people and what they promise for tomorrow is here explored and explained in verse.

"Symbols of America" will bring you a lift, put a song in your heart—and make you more glad than ever that you are an American.

HOW TO FIND AND APPLY FOR A JOB, by R. G. Walters, Director of Public Relations, Grove City College. Published by South-Western Publishing Company, Cincinnati, Ohio. Paper cover, 84 pages.

According to the employment managers of many leading corporations, few graduates of schools and colleges know how to apply for positions. Because of this general feeling, and as the social urgency of the number of employment managers, the preparation of this booklet was undertaken.

The material presented is the result of the

author's experience of many years in placing in positions the graduates of high schools, private business schools, and colleges. The mass of placement correspondence, the many direct personal contacts with employers and the representatives of employment offices, and the follow-ups made by the author of graduates placed in positions, have given him an unusual opportunity to learn what employers are thinking of applicants and what they consider to be the applicants' weaknesses.

DISCOVERING OUR WORLD, Books

One, Two, and Three (1947 edition). Scott, Foresman and Company, Chicago, Illinois.

Because nowadays we're all adults and children alike, picture-minded you will have noticed the many pictures, and found with pleasure that your first impression was right: they're all in full color. You will have noticed, too, the open easy-to-read appearance of the page, and the good page size, and noted with satisfaction how well the book "handles." For you're conscious of the fact that they first find it so easy to read that all: the look and feel of a textbook are very important to children.

Unit Organization: If you have used the earlier editions of **DISCOVERING OUR WORLD**, you are already familiar with the effectiveness of the unit-problem organization of these books. Each of the units helps the children explore some broad aspect of their environment. Within the unit, the problem method is used to guide their thinking through to the basic science principles and understandings they need. You might like to select one unit and follow it through, seeing step by step how this is done.

Pictures That Teach: As you make this more detailed study, you're bound to observe that the pictures in these books are used as true teaching devices.

The whole teaching plan of this program—organization, method pictures, and all you'll see, make these books bring real science to you, and show you how to teach it: thinking, acting, doing. You can't teach it just by setting a child down to read about it; you've got to get him up and doing, using science.

HOW TO MAKE ARITHMETIC

MEANINGFUL by Leo J. Brueckner and Foster E. Grossnickle. 520 pages. Published by THE JOHN C. WINSTON COMPANY, Philadelphia 7, Pa.

Every modern teacher of arithmetic will want this new "methods" book—the first comprehensive one to appear in ten years—for her professional library. The authorship comprises a combination of outstanding teaching and writing experience. Dr. Brueckner is Professor of Education Administration and Supervision at the University of Minnesota; Dr. Grossnickle is Professor of Mathematics at New Jersey State Teachers College. Both are outstanding contributors of many articles in the field of mathematics to the educational journals and bulletins that are the authors of the famous **ARITHMETIC WE USE** series.

Problems which every teacher of arithmetic faces are expertly considered in this practical book. Review and evaluation of important developments such as social application of arithmetic are given as well as gradation of contents of the curriculum and methods of teaching arithmetic meaningfully.

Presentation of the content is as practical as it is conveniently arranged. The inquiring teacher will find useful down-to-classroom suggestions. Some features of important appeal are: 1. use of experience units with abundant descriptions of procedures; 2. specific recommendations for systematic planned instruction; 3. methods for utilizing community resources and 4. techniques for meaningful teaching of computational skills.

All techniques offered have been used successfully by many men and women who taught under the direct guidance of the authors. The important point is scored of establishing understanding before assigning practice to develop speed and skill.

Treatment is made concrete by many kinds of visual aids. Footnotes are few. There is a selected bibliography of suggested readings.

HENRY S. SHAVER

The accompanying pen work is from Henry S. Shaver, P. O. Box 354, Roanoke, Virginia, who recently renewed his subscription to The Educator. He states that he gets a great deal of enjoyment from the articles and specimens appearing in The Educator each month. Mr. Shaver is now nearly 83 years of age and has been interested in nearly all kinds of pen work ever since the appearance of the work of G. A. Gaskell. He has followed the work of all of the famous penmen like Madarasz, Dennis, Flickinger, Taylor, and Zaner, and many others, most of whom have passed on.

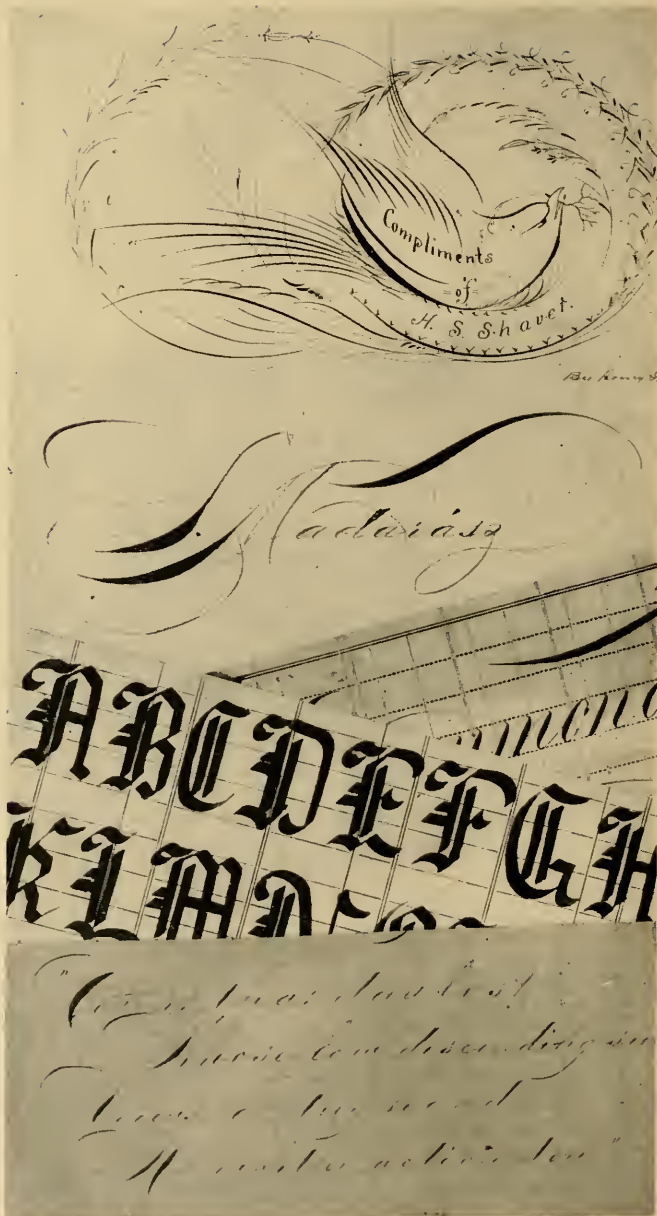
He received a great deal of inspiration and his style of handwriting was greatly influenced in Flickinger's "One Hundred Writing Lessons". This is without a doubt one of the most accurate sets of copy ever engrossed with accuracy in form and beautiful appearance.

He also followed the work in the Madarasz Book and was in the study of Madarasz.

In 1894 he began working for the N. & W. Ry. Co. His work for many years was very heavy and his penmanship was neglected. About twenty years ago his work became lighter and he again became interested in penwork. One of his monthly inspirations is the receipt of the Educator which he has subscribed to for many years. His instruction has been received primarily through publications and not personal instruction. No doubt Mr. Shaver if he had the opportunity to attend the Zanerian or some other instruction school would have become a famous penman. His work ranks very high in the state. Some of the work is very nicely done which we have seen.

Our "Guess Who" contest renewed in him a desire to again do some practicing and his Madarasz signature has been the result. We have engraved several of his pieces of work so that you may see and judge his skill.

Mr. Shaver is of course retired from the Railroad and now develops a lot of pleasure from the penwork.



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Mr. W. P. Jones, 301 South Central Avenue, Winona, Mississippi, is 84 years of age, but still writes a very beautiful hand. He is interested in all types of pen work and writes a remarkably steady hand.

Before retiring he taught penmanship and commerce at the Old Memphis University School and at Blue Mountain College during the summer. He taught writing, also in New York and Philadelphia.

Not long ago he was written up in the Press-Scimitar of Memphis, Tennessee. They even published some of his beautiful ornamental writing which is unusual for a daily newspaper to do.

He states that most of his instruction and inspiration has come from the Educator.

Congratulations and best wishes for many more happy years.

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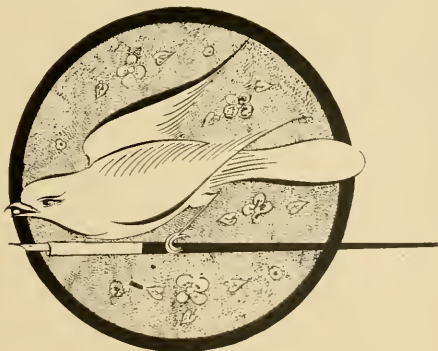
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JOHN A. OVERHOLT

It is with regret that we hear from Mr. V. E. Sarff, Whittier, Calif., of the death of J. A. Overholt, on February 2nd.

Mr. Overholt was a neighbor of Mr. Sarff's and was a very skillful penman. Some of his neat and attractive flourishings have appeared in the Educator in the last few years.



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